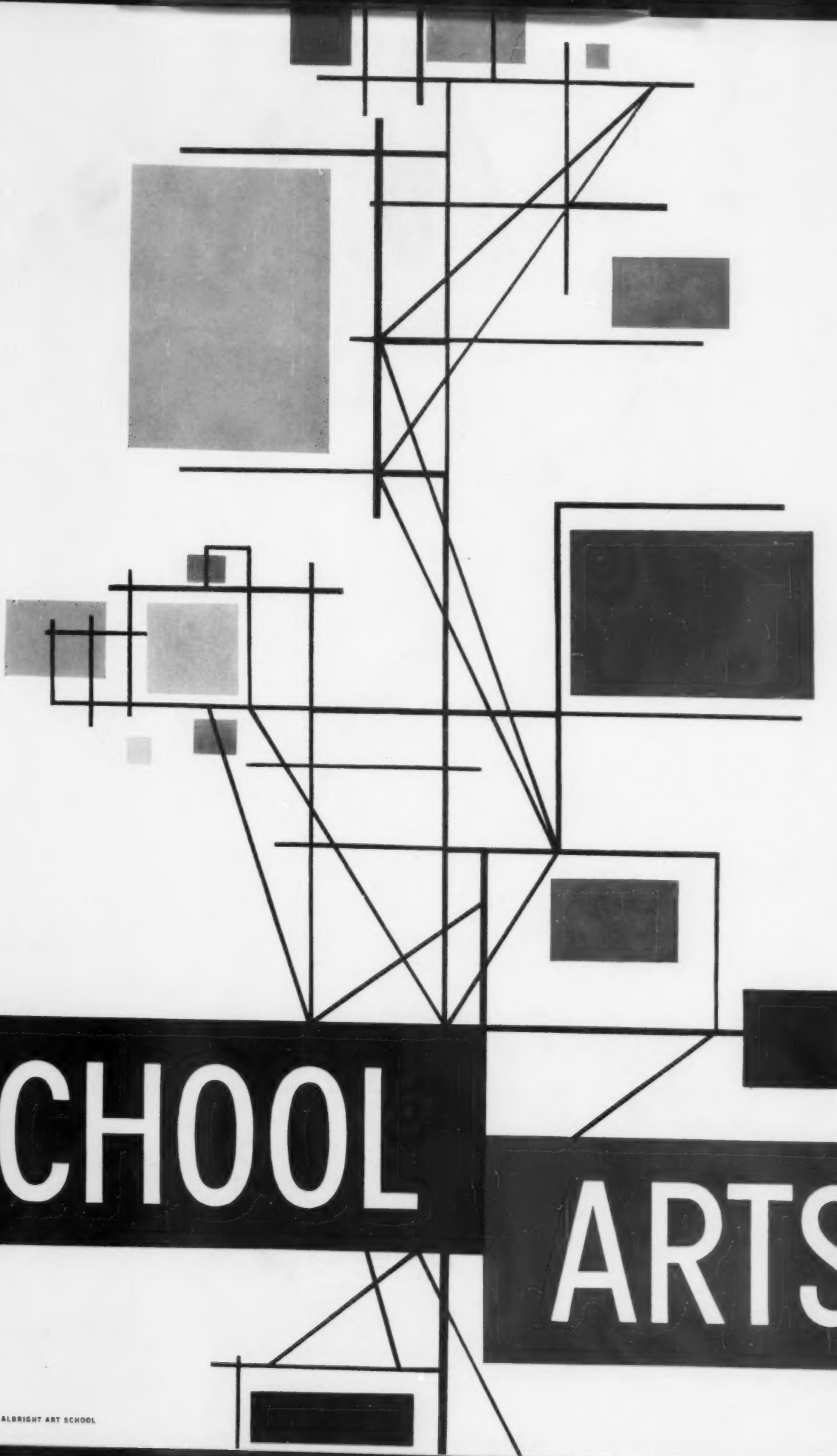


SEVENTY CENTS / APRIL 1958

An abstract geometric artwork featuring a complex network of black lines forming a grid and various rectangles. Some rectangles are filled with solid black, while others are filled with a light gray. The composition is dynamic, with lines intersecting at various angles and creating a sense of depth and structure. The overall style is minimalist and modern, characteristic of mid-20th-century abstract art.

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SCHOOL ARTS

the art education magazine

VOLUME 57, NUMBER 8

APRIL 1958

Developing a Balanced Art Program

SPECIAL ARTICLES

- 3 What Art School Should I Attend?, by a Committee of the
National Association of Schools of Design
- 16 Retreat from Freedom, by Leonard B. Kimbrell
- 18 Feeling Pictures, by Sally Warner
- 19 More Time for Construction, by Lucia B. Comins
- 21 Making the Scribble Work, by LaVancha Marshall Stalmok
- 23 Eleven-Year-Olds in Action, by Mary Korstad Weigel
- 25 We Worked by Candlelight, by Dorothy Calder
- 27 Improving the Appreciation Quotient, by Ellery L. Gibson
- 29 When Children Were Teachers, by Evelyn E. Shaffer

REGULAR FEATURES

- 2 Using This Issue
- 2 News Digest
- 32 Items of Interest
- 38 Understanding Art, by Hale A. Woodruff
- 42 Letters to the Editor
- 43 Beginning Teacher, by Julia Schwartz
- 44 Art Films, by Thomas Larkin
- 45 New Teaching Aids, by Ralph G. Beelke
- 46 Advertisers' Index
- 47 Questions You Ask, by Alice A. D. Baumgarner
- 48 Editorial, Principles for Principals

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using this issue

This month we take high school students on a brief tour of the thirty-four professional art schools which belong to the National Association of Schools of Design, page 3. We mean to confuse them, just a little, for we wouldn't want them to think that there is one "best" school. Half of the deal is the school. The other half is the student. The problem is how to get the right school and the right student in one spot. Leonard Kimbrell, page 16, gives a provocative article on freedom and self-expression and argues for disciplines and hard work. Just to balance this point of view we are including other articles which lean a little toward the other side. Actually, we are trying on a few pages to show some of the various areas which go into a balanced art program, drawing, painting, design, crafts, appreciation. Evelyn Shaffer tells us, on page 29, how children taught art to their parents on a P.T.A. night. Dorothy Calder is cute, as usual, when she describes the drive, "Crayons for Calder," which netted broken crayons for use in art, on page 25.

Julia Schwartz discusses the relations between special art teachers and classroom teachers on the Beginning Teacher page, 43; while Alice Baumgarner answers a question on tracing and replies to a letter from Egypt on her Questions You Ask page, 47. Hale Woodruff tells us that there was more to Georges Seurat than pointillism. See page 38.

NEWS DIGEST

Southeastern Arts Convention There is still time to make arrangements to attend the Southeastern Arts Association convention, Tampa, Florida, April 6-9. Dr. Ross L. Mooney of Ohio State University will give the keynote address. He was a principal contributor to the M.I.T. meeting on "Operational Creativity" in 1956. The convention is to be a kind of "do-it-yourself" meeting, with various workshop groups including district personalities as well as guests from other areas such as Reid Hastie of Minnesota and Charles Robertson of New York; all featuring various aspects of creativity. We'll be there. Maybe we can get together.

National Committee on Art Education Another April meeting is that of the National Committee on Art Education, to be held at the Museum of Modern Art, April 24-28. A summary of the program highlights was included in the March issue. We'll be there along with quite a few hundred others.

Pennsylvania Conference, May 9-10 The Pennsylvania Art Education Association holds its annual conference at the State Teachers College in Indiana, May ninth and tenth. George Deimel of Erie is program chairman. Save the date.

International Federation for Art Education in Switzerland Basle, Switzerland will be the scene of the tenth congress of the International Federation for Art Education, to take place August 7-12, 1958. There will be guest speakers and art educators present from various countries of the world, including our own Dr. Viktor Lowenfeld, who speaks on August 9. This organization is not to be confused with the International Society for Education through Art. In fact, the program agenda includes a discussion on the possibility of a merger of the two international societies, with Dr. Edwin Ziegfeld, president, likely to represent INSEA.

School for American Craftsmen Scholarships are Available Six scholarships will be awarded to entering students, on the basis of merit and promise, for the 1958-59 academic year. Beginning and advanced students are eligible. Write director, 65 Plymouth Avenue South, Rochester, New York.

An exhibit of the paintings of Winston Churchill is now on tour in the United States. Sir Winston began to paint at the age of forty, way back in 1915, when he was forced out of the British government. "Le Beguinage, Bruges," at left, was painted in 1946 at the scene of a Belgian convent. He has found art to be a wonderful tonic in time of trouble, and while it may not be great art it has been great for him.



AUTHENTICATED NEWS PHOTO

A distinguished painter discusses the work of a student at the School of Fine Arts, Washington University, St. Louis.

No two art schools are exactly alike. They differ in size, location, facilities, faculty and curriculum. Students are likewise different. The "best" school for you is the school where you will do your best.

Editor's note. This article is an effort to answer some of the questions asked by high school students who are thinking of a professional career in art. It was prepared for us by the National Association of Schools of Design, representing thirty-four leading professional art schools. Each of the thirty-four member schools contributed one illustration at our request. While they suggest a cross section of life at an art school, no one school would be exactly like this one.



WHAT ART SCHOOL SHOULD I ATTEND?



Art Studies today are offered in many schools and colleges and for several different educational purposes. In choosing a school, it is very important that the student's objectives and those of the school be compatible. The student is urged to give careful thought to his own interests and intentions and to secure full information regarding the educational programs of the schools available to him.

Courses in the history and appreciation of art are offered in most junior colleges, colleges and universities as part of their programs in the humanities or liberal arts. Instruction is usually by lectures, though studio exercises are frequently included. Although courses in the history and appreciation of art are so readily available, there is wide variation among schools, both in the extent of such programs and the kinds of specialization possible. Should the student wish to specialize in these studies, a school should be chosen which offers a major in the history of art, through a sequence of courses adequately covering the significant art epochs of the past and present. Such majors usually lead to the Bachelor of Arts degree. Further studies at the postgraduate level may

A familiar studio scene at Carnegie College of Fine Arts, Pittsburgh. Fine music and drama departments in the same college provide exceptional opportunity for related study.



Drawing and painting are pleasant experiences in the sunny outdoors at California College of Arts and Crafts, Oakland.

Figure drawing at Alabama Polytechnic Institute, Auburn. Students have close association with students in other arts.



Some work in modeling is basic to almost any specialization in art. The head is being formed by a student at Maryland Institute, Baltimore; an art school established in 1826.

prepare for careers in the teaching of history of art, museum work, and other related activities.

Training exclusively in the practical techniques of commercial art and design is chiefly available in special schools, where instruction is limited to studio practice only and where the objective is to equip the student with routine skills or methods which are useful in early employment. Narrow vocational interests may be satisfied in such schools. The sequences of studies provided generally stress training for specific art tasks. Admission standards are often sufficiently flexible to permit acceptance of students with partial or specialized high school preparation. Since the educational experience is limited, degrees are not appropriate. The usual recognition upon termination of such a two- or three-year course is a certificate. With initiative and sufficient interest, a student with this training, of course, may achieve more complete or broader educational goals through supplementary study.

Many junior colleges and colleges offer instruction in art history, theory, and practice as important elements in liberal education but without the intention of training for art careers. The objective is the cultivation of the individual in his informed understanding of art, his ability to observe sensitively and discerningly, his awareness through the



A student from Tokyo, Japan, works on a piece of sculpture at the John Herron Art School, Indianapolis. Each year one of the graduating students receives a scholarship for study and travel abroad. Art brings all nations closer together.

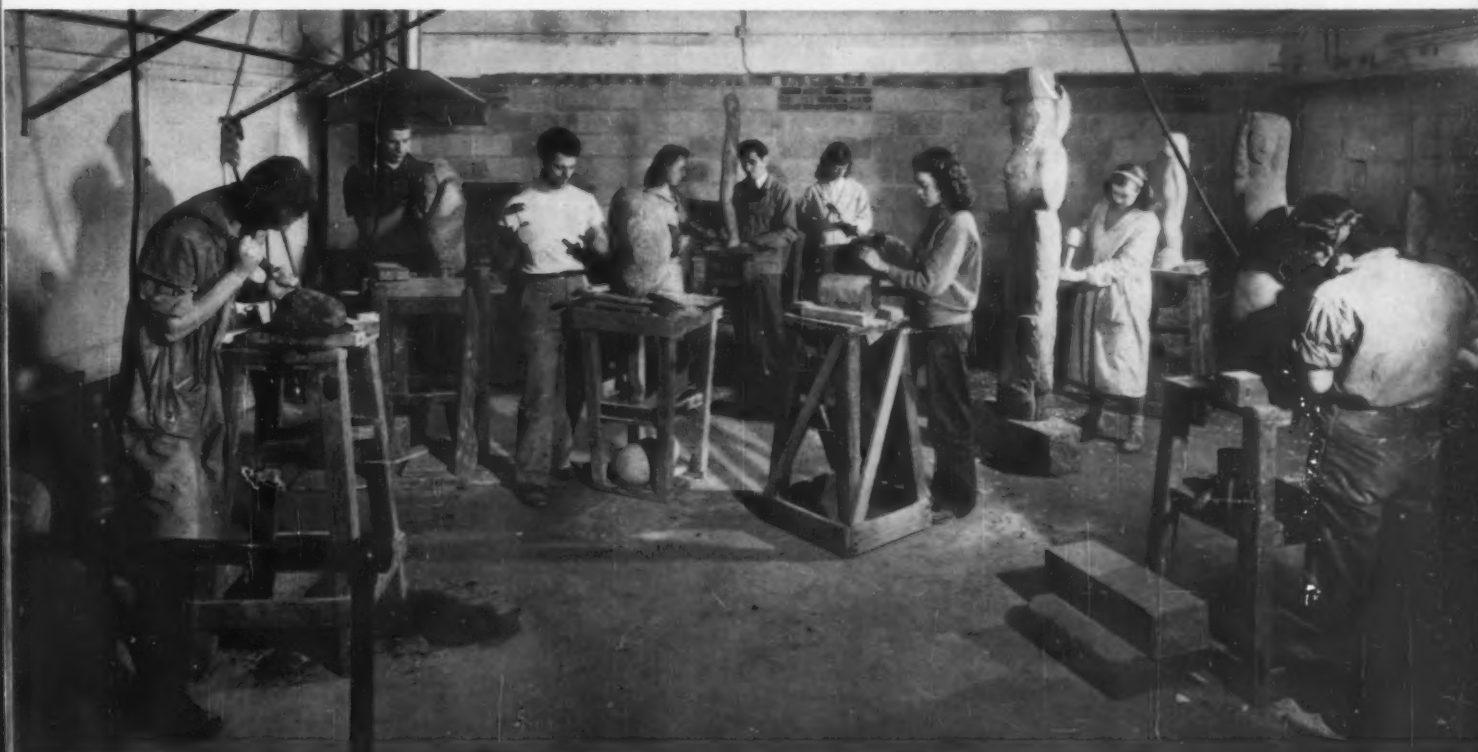
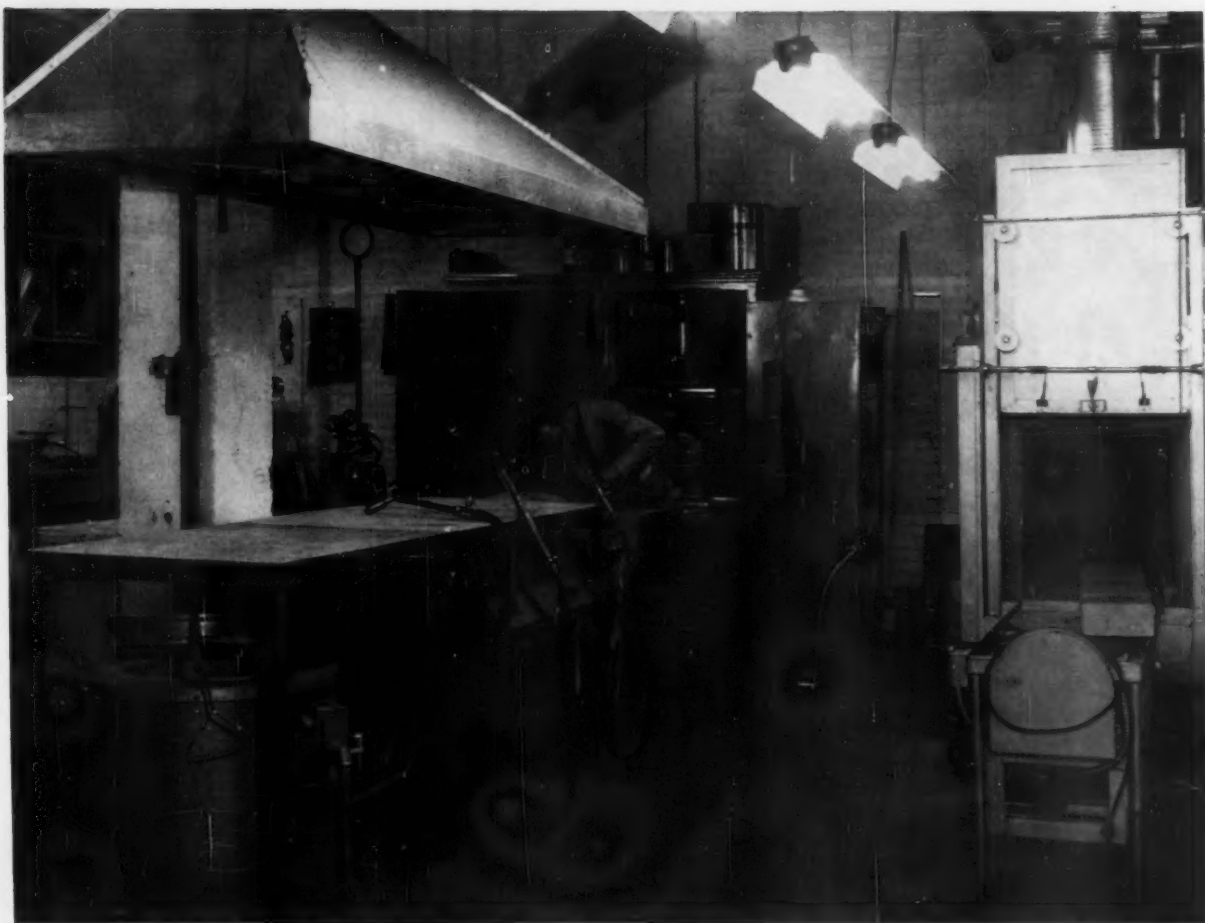


PHOTO BY GEORGE DAVIS STUDIO

View of a sculpture class at the School of the Museum of Fine Arts, Boston. In addition to the usual specializations, this institution is one of the few art schools which offer a major in jewelry and silversmithing. Like a number of other art schools, students may work for a diploma or a degree. Sixteen traveling scholarships are available for studies abroad.



A well-equipped sculpture studio at the Minneapolis School of Art. Students learn much by working alongside instructors.

Pulling a proof in graphics workshop, University of Illinois. A Festival of Contemporary Arts brings recent work to campus.





A three-dimensional design project involving experience in shop practice, lettering, at the Art Academy of Cincinnati.



A student studies design problems in a transparency, at the Chouinard Art Institute, Los Angeles. Climate draws many.

intimate handling of various art media of basic art skills and technical possibilities, and his exploration of the arts as means of self-expression and self-realization—all as elements in the student's cultural resources. These resources should become enriching factors throughout his life and may lead to meaningful avocational activities and interests in

the future. Often the student may major in art and devote as much as forty per cent of his college credits to such studies, which lead generally to the Bachelor of Arts degree. Students who may develop career intentions, however, will usually find that only a limited number of these credits may be transferred toward professional education in art, thus

Each student at Cranbrook Academy of Art presents an exhibit before receiving a degree. Students have individual studios.

HARVEY CROZE PHOTO





A new building of contemporary design (shown here at night) houses the Layton School of Art at Milwaukee. Overlooking the harbor, there are twenty-six spacious studios and shops.



View of the library reading room at Cleveland Institute of Art. The Institute has just completed a new three million dollar building, offering superior educational facilities.

The Moore Institute of Art has a new five million dollar campus under construction in the heart of downtown Philadelphia. Buildings are extremely important, but Moore points with equal pride to its distinguished faculty and select student body.



Student painting, School of the Worcester Art Museum. Classes are kept small for individual help, average twelve students.

CITY IN LANDSCAPE, BY FRANK L. VINER, JR.



A major in sculpture at work on his senior thesis welding project, Syracuse University, School of Art. A foundation course of two years provides a background and exploratory experiences which lead to a major in one of thirteen areas.

This student, at the Kansas City Art Institute and School of Design, is developing a wax figure to be cast in bronze by means of the lost-wax process. The campus is adjacent to a famous gallery of art, located in a cultural center.



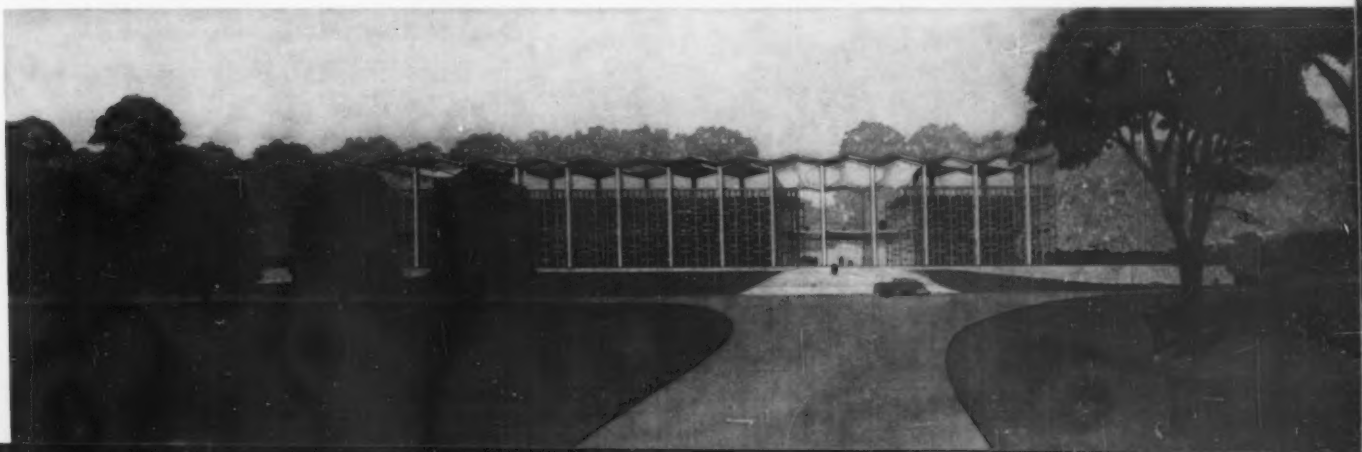
extending the over-all period of study required. Similarly, students who have entered upon vocational or professional educations in art will find that only a limited number of specialized art credits can be accepted toward a liberal education.

The teaching of art in elementary and secondary schools is a profession. Preparation for it usually follows one of two patterns. In one, the emphasis is upon general education and the techniques related to teaching, with a sufficient number of art courses included to meet the minimum requirements for competence in the art subjects area. In the other, emphasis is upon extensive art experiences to which are added general studies and courses in educational philosophy and methods. Schools tend to identify themselves with one or the other of these approaches and quite different study programs result. The degrees granted may be the Bachelor of Arts, the Bachelor of Science, the Bachelor of Art Education, or the Bachelor of Fine Arts. Teaching at the level of the college, university, and art school generally requires professional competence in art, and usually demands postgraduate studies and/or professional experience.

Career preparation in the arts requires a highly specialized education which centers in the studio. In general, the objectives are the cultivation of: the ability to think originally and inventively and within the creative possibilities of the artist's media; an understanding of the theoretical



Fine arts center, under construction, will house the Memphis Academy of Arts, other groups. Placement record is enviable.





JOHN WOOD PHOTO

Industrial ceramics student at work, College of Ceramics, Alfred University. The college emphasizes ceramic science.



Students learn to create their own weaving patterns at the School of the Art Institute of Chicago, a famous art school.

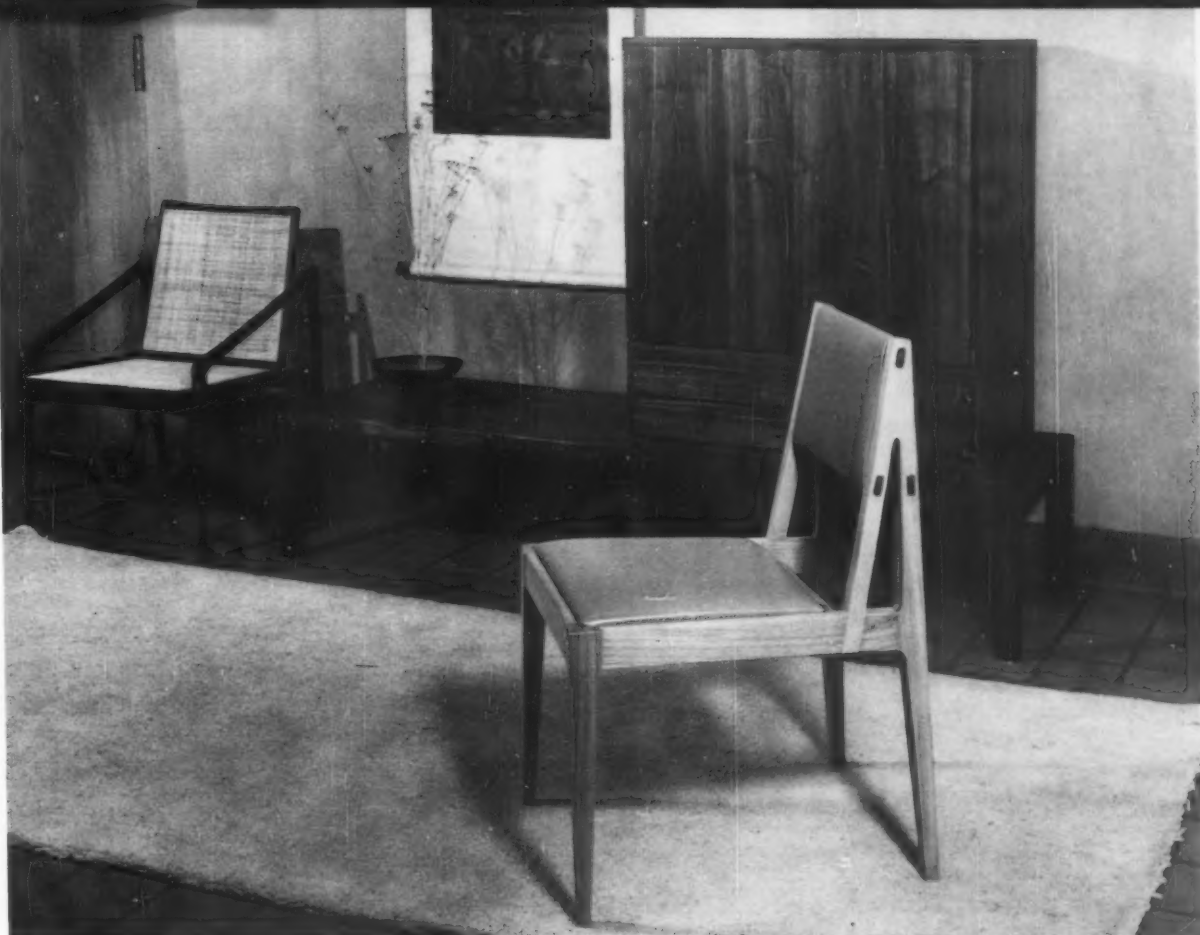
functions and historic background of the visual arts; excellence in the techniques and skills which artists employ; sharpened visual awareness and sensitivity of observation; comprehension of the society and culture which the artist inherits and his responsibilities to these; an enthusiastic dedication to the mission of the artist; and discernment in his judgement of values, both in art and in life. Toward these ends, studio work is necessarily reinforced with studies in theory, history, and general education. The realistic requirements of each art career field are fully recognized in specialized programs of study and all technical processes

pertaining to each program are fully explored. The intention is that the student will become a practicing professional artist, competent in all of the qualities essential to his career. The appropriate degree, generally, is the Bachelor of Fine Arts.

Students should not hesitate to ask questions regarding the character and objectives of a school before choosing it and should make sure that the type of education offered is consistent with the student's deepest interests and intentions. Changing from one type of school to another frequently results in loss of time and credits, increasing costs.

Architectural students at the Rhode Island School of Design not only draw complete plans but make scale models of terrain.

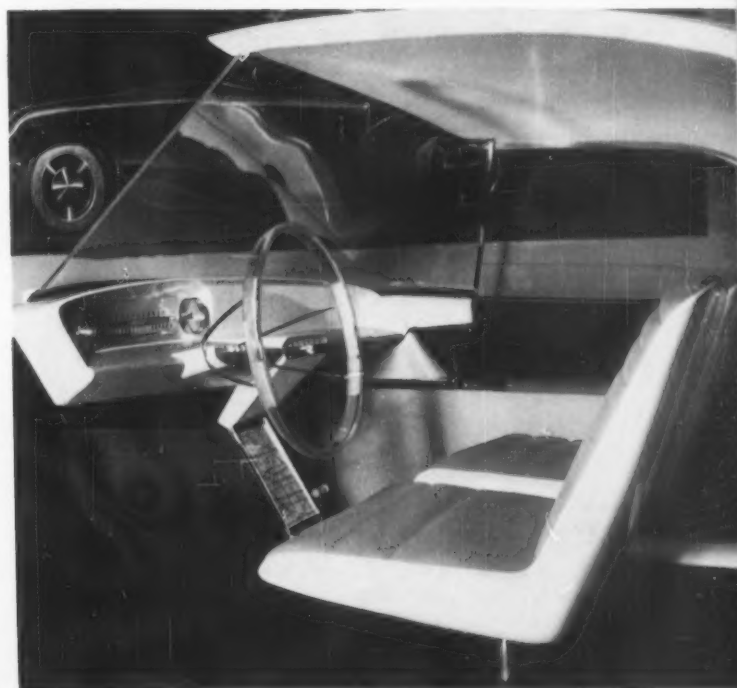




STILL UNIT PHOTO, UNIVERSITY OF WASHINGTON

Student projects, School of Art, University of Washington, Seattle. A knowledge of construction is essential in designing.

Industrial design at Akron Art Institute School of Design. Experimental automobile interior project, Pratt Institute.



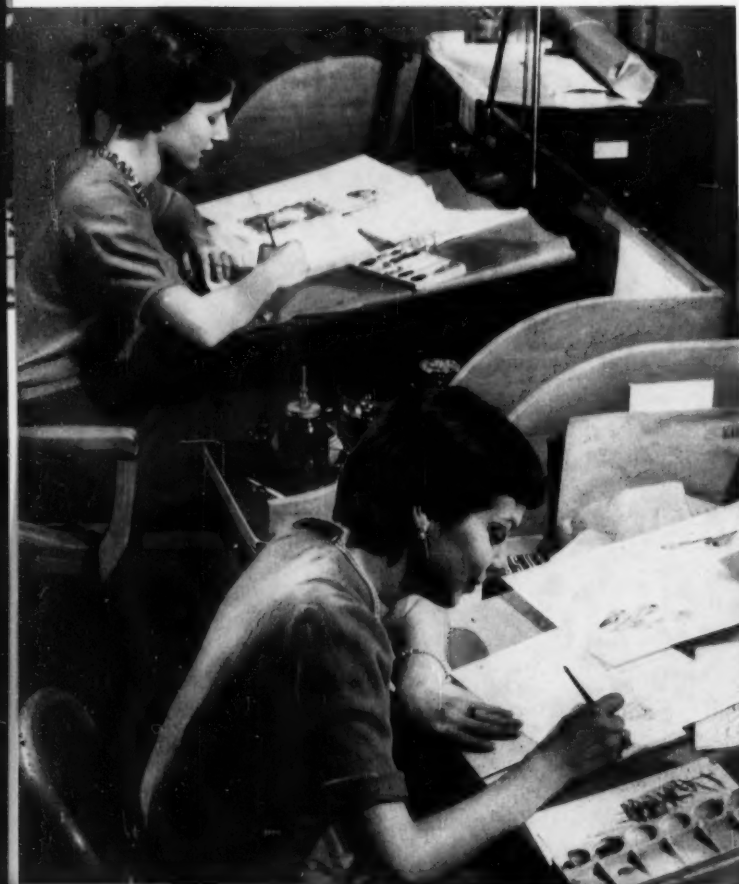


CALFAS STUDIOS PHOTO

A layout demonstration at Atlanta Art Institute. Classes average nine students per instructor for maximum attention.



Examples of jobs produced in graphic workshop at Cooper Union Art School. School has professional faculty, no tuition.



WILLIAM WHITTAKER PHOTO



Students at Philadelphia Museum School of Art visit museum to study sculpture of another era, evaluate illustrations.

After freshman year, students at University of Cincinnati College of Applied Arts alternate school with actual jobs.

This statement was prepared by Dean Kenneth E. Hudson of Washington University, St. Louis, and other representatives of the National Association of Schools of Design. We are indebted to Dean Allen S. Weller, University of Illinois, for assistance in securing the illustrations. In featuring the thirty-four member schools of this association in this particular article, we do not mean to imply that these are the only good art schools in America. Actually there are many fine schools which are not members for various reasons. Included among these are a number of art schools affiliated with leading universities, as well as many teachers colleges which specialize in the preparation of art teachers. Each school is different from all others, in faculty, facilities, and curriculum. Some are in large cities, some in small towns; some have large student bodies, some have small ones. Each has its advantages, and perhaps its disadvantages, and the "best" school for you is where you will do your best!



A packaging expert discusses work of students, Art Center School, Los Angeles. School works closely with industry.

A student at the Parsons School of Design, New York, receives a criticism from a fashion designer. Professional schools include outstanding practitioners among their faculty members and maintain close contacts with both industry and business.



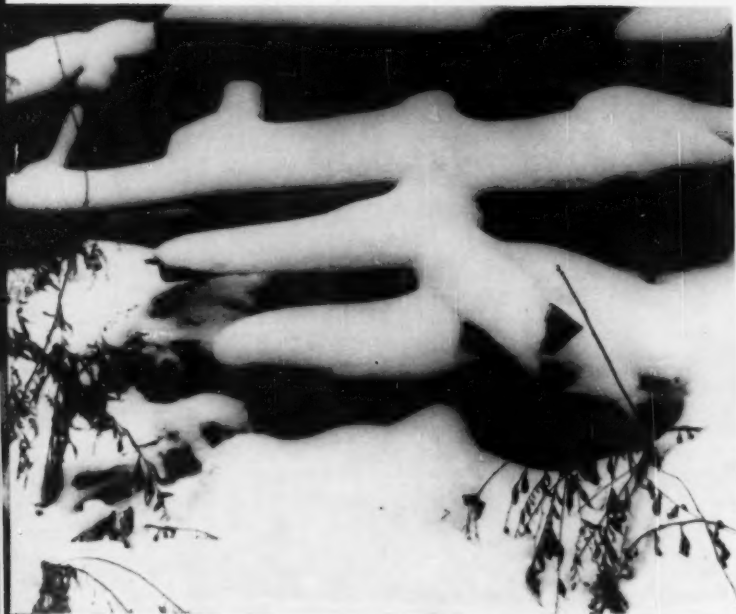


PHOTO BY STEPHEN YANNES

Photograph by a student, Albright Art School, University of Buffalo. Photography is receiving increased emphasis.



Television brings many new uses for art. Here a class at California School of Fine Arts studies television methods.

A number of the professional art schools prepare teachers of art for elementary and secondary schools. A teacher education student of the Massachusetts School of Art, Boston, is shown practice teaching in an elementary grade here. Experiences of this nature assist the student in getting down to the level of the pupils, a transition that frequently requires some effort.



DIRECTORY OF ART SCHOOLS, MEMBERS OF THE NATIONAL ASSOCIATION OF SCHOOLS OF DESIGN

Schools which are members of the National Association of Schools of Design, and are listed below, are among those offering *professional education in art and design*, as well as other aspects of the art program. Areas of specialization and degrees offered follow the name of school. All will gladly supply full information regarding programs of study.

Alabama Alabama Polytechnic Institute, Department of Art, Auburn; advertising design, illustration, painting, fashion illustration, industrial design; Bachelor of Applied Art degree.

California Art Center School, Los Angeles; industrial design and packaging, advertising design, illustration, photography; Bachelor's and Master's degrees in Professional Art. California College of Arts and Crafts, Oakland; painting, sculpture, ceramics, jewelry, commercial design, graphic arts, art education; Bachelor's and Master's degrees in Fine Arts. California School of Fine Arts, San Francisco; painting, sculpture, graphic arts, ceramics, photography, film making, advertising design, illustration; Bachelor's and Master's degrees in Fine Arts. Chouinard Art Institute, Los Angeles; drawing and painting, design, advertising design, ceramics, costume design, fashion illustration, illustration, interior design, motion picture and television arts; Bachelor of Fine Arts degree.

Georgia Atlanta Art Institute, Atlanta; painting, advertising design, production art, interior design, fashion illustration, graphic design, illustration; Bachelor of Fine Arts degree.

Illinois School of the Art Institute of Chicago, Chicago; drawing, painting and illustration, sculpture, advertising and product design, industrial design, pattern design, ceramics, interior design, dress design, architecture, sculpture, art education; Bachelor's and Master's of Fine Arts, and Bachelor's and Master's of Art Education degrees. University of Illinois, College of Fine and Applied Arts, Urbana; advertising design, art education, art history, crafts, graphics, industrial design, painting, sculpture; B.F.A., M.A., and M.F.A. degrees.

Indiana John Herron Art School, Indianapolis; painting, sculpture, advertising art, teacher education; B.F.A., M.F.A., B.A.E., and M.A.E. degrees.

Maryland Maryland Institute, Baltimore; advertising design, fashion arts, graphic design, illustration, interior design, painting, product design, sculpture, teacher education; B.F.A. and M.F.A. degrees.

Massachusetts Massachusetts School of Art, Boston; teacher education, advertising and product design, ceramic design, fashion design and illustration, painting and illustration; B.F.A. and B.S. in Ed. degrees. School of the Museum of Fine Arts, Boston; ceramics, commercial art and design, graphic arts, jewelry and silversmithing, painting and sculpture; B.F.A. and B.S. in Ed. with Tufts University. School of the Worcester Art Museum, Worcester; three-years basic course and A.B. with Clark University.

Michigan Cranbrook Academy of Art, Bloomfield Hills; ceramics design, drawing and painting, metalsmithing, sculpture, weaving and textiles, architecture (graduate only); B.F.A., M.F.A., M. Arch. degrees.

Minnesota Minneapolis School of Art, Minneapolis; painting, sculpture, design, graphics, industrial design, apparel design, illustration, advertising design; B.F.A. degree.

Missouri Kansas City Art Institute, Kansas City; drawing and painting, sculpture, graphic arts, commercial design, illustration, interior design, product design; B.F.A., B.F.A. Ed., M.F.A. degrees. Washington University, School of Fine Arts, St. Louis; painting, sculpture, magazine illustration, advertising illustration, fashion illustration, advertising design, dress design, art teacher education; B.F.A. degree.

New York Albright Art School of the University of Buffalo; fine arts, graphic arts, art education, commercial design; B.F.A., M.A., and M. Ed. degrees. Alfred University, College of Ceramics, Alfred; industrial ceramic design; B.F.A. and M.F.A. degrees. Cooper Union Art School, New York; fine and graphic arts, design, architecture; professional certificates. Parsons School of Design, New York; interior architecture and design, graphic design and advertising, fashion design, editorial and fashion illustration, design in industry, design in commerce; B.S. and B.F.A. with New York University. Pratt Institute, The Art School, Brooklyn; advertising design, art teacher education, graphic arts and illustration, industrial design, interior design; B.F.A., B. Ind. Des., M.S. in Art Ed., and M. Ind. Des. degrees. Syracuse University, School of Art, Syracuse; painting, sculpture, design, industrial design, ceramics, interior design, fashion design, costume design, fashion illustration, illustration, art education, art history, printmaking; B.F.A., M.F.A., Ed.D. in Art Ed., Ph.D. in Art Ed. and History of Art.

Ohio Akron Art Institute School of Design, Akron; advertising design, industrial design, fine arts; B.F.A. degree. Art Academy of Cincinnati, Cincinnati; painting, sculpture, advertising design, illustration, graphic arts; professional certificates. Cleveland Institute of Art, Cleveland; painting, sculpture, portrait, industrial design, ceramics, graphics, advertising, illustration, silversmithing, textile design, enameling, art education; diploma and B.F.A. degree. University of Cincinnati, College of Applied Arts, Cincinnati; architecture, advertising design, costume design, industrial design, interior design, general art, art teaching; B.S. in Arch., B.S. in Des., B.S. in Art and Art Ed. degrees.

Pennsylvania Carnegie College of Fine Arts, Carnegie Institute of Technology, Pittsburgh; painting, design, sculpture, graphics, art education, stage design, costume design, architecture; B.F.A. and M.F.A. degrees. Moore Institute of Art, Science and Industry, Philadelphia; advertising art, art education, fashion design, fashion illustration, interior design, illustration, painting, textile design; B.F.A. and B.S. in Art Ed. degrees. Philadelphia Museum School of Art, Philadelphia; advertising design, art teacher education, dimensional design, fabric design, fashion design, fashion illustration, illustration, industrial design, interior design, photography; diploma and B.F.A. degree.

Rhode Island Rhode Island School of Design, Providence; art education, architecture, landscape architecture, interior architectural design, ceramics, painting, sculpture, illustration, advertising design, apparel design, textile design, industrial design, machine design; B.F.A., B.S., and M.S. degrees.

Tennessee Memphis Academy of Arts, Memphis; painting, sculpture, advertising design, interior design, crafts; B.F.A. degree.

Wisconsin Layton School of Art, Milwaukee; advertising design, fashion illustration, industrial design, interior design, painting, sculpture, photography; B.F.A. degree with Marquette University.

Washington University of Washington, School of Art, Seattle; art education, ceramics, commercial, industrial design, interior design, painting, printmaking, sculpture; B.A. and M.F.A. degrees are offered.

Is there a time when the teacher should cease to be merely a supply sergeant and begin to teach? Here is a provocative article about art teaching that may have more truth in it than some of us care to admit.

LEONARD B. KIMBRELL

RETREAT FROM FREEDOM

Editor's Note. Few of us would deny that the greatest goal in any teaching is to help the student achieve his highest potential, which is indeed self-expression in its richest meaning. Thoughtful progressives would be the first to say that creativity and expression must be more than skin deep.

I wish that I could remember all of the clever cartoon solutions of teaching problems. Sometimes the clown finds the answers that elude the student. As surely as Dogberry and Verges solved the problem in *Much Ado About Nothing* or the little boy stared at the awful truth that the king was stark naked before his subjects, the latter day clown, in guise of cartoonist, often seizes upon and clarifies some of the glimmers of truth that lurk in our muddled thinking. In one recent cartoon the Big Man on the Campus rides wildly by in his automobile while the "grind" slaves away in the chemistry laboratory. The man in the runabout knows the whys and wherefores of his college existence. "There are easier ways of getting through college," the cartoonist has him say—and he is right. The rigors of real study are too much for him to endure for a mere college degree. Indeed, he has been conditioned to this throughout his whole educational career.

From his first day of school he has been socialized. The important part of school is committee assignments and organizations. Before he is able to add he must be on some committee to be on the acceptable list, either of students or teachers. He must not study too hard or he is disliked by students and teachers alike. A "grind" slinks into class and out, unnoticed, unaccepted, and ashamed, "compensating for lack of social acceptance." He may prefer the company of books or ideas, though he may be but a first grader, but his major effort from the day he enters the classroom is to become socially acceptable, to work with people, to be popular.

To be popular he has many adjustments to make, but the most telling is that he must slough off the skin that is himself and assume the common garb. He must learn cooperation, which means subservience to a ruling cliché. Knuckling under, he learns quickly that he must walk with the common herd to get along and to lead them he must appeal to the lowest common denominator, actually follow but seem to

lead. He must be easy to be popular, be common to be loved, be unlearned to be understood, be "out-going" to be approved. From the first grade onward he is trained in the gentle art of avoiding enemies, to work well on committees and to be not too smart to bring suspicion. He has to learn too early the social stigma suffered by the "smarty pants," unloved by everyone, or the "brain" feared by practically all.

"Getting along" is by far the superior of "getting ahead" in the world of learning. This is especially true in those areas where no clearly visible practical gain can be seen. For example, it is all right for a boy to enter an art field to study for the role of commercial artist, but if he aspires to be an "artist" he is immediately suspect. Yet it is from his ilk that innovations and discoveries will come, and perhaps, who knows, he may be discovered and made popular and sell. The student of "pure art" like the student of "pure science" must travel a lonely road, but without those who are willing to take that narrow road, from where will our discoveries come? Who will school our Einsteins and Fermis, our Picassos or Matisse's? Unless learning of something other than social tricks for getting along becomes dignified and actually encouraged on every level of life and at every stage, few will dare to face the blasts of social approbation to bring the wisdom of the introverted soul to the commercial extraversion of America today.

The cartoonist sees this. The sad truth is for all to see. Our schools and our state of learning seemed for so long to be our business only; however, with the catalyst of Russia poured into the boiling turmoil of the world today, we discover that we are so much a part of all that is, that even the state of learning in our primary grades becomes almost an extension of our foreign policy. If it does nothing else, the challenge of Russia may have a salutary effect on our educational system, making us look into ourselves and discover our weaknesses. Competition on the international scale can certainly strengthen our virtues; however, the school can hardly expect to impose an ideal of hard work and sacrifice in the interest of country when the major ideal does not seem to be that, but is of material gain and monetary advancement. Until our whole social structure returns to the ideal of the dignity of work for other than fiscal gain,

rewarding learning with status if not with monetary rewards and heightening the role of the school as a place of learning not perverted by educationists who make learning mean "existence" and emasculated totally, we must expect our students to take the "fun way" to learning. When he has not been introduced to the "hard way" which can in itself bring great pleasure, the "fun way" will parallel salesmanship through dinner dates and gifts, rather than quality, service and work.

The virtues of adversity now sit upon the shoulders of those who have stood the rigors of the violent disciplines of nature and government. Where once our fathers stood, weathering the unyielding blast of a New England soil and climate, armed with a sense of right and truth, building a nation on hard work and sacrifice, the new generation of Russia stands, anxious for the rewards of this world but bound by the disciplines imposed upon them. Dorothy Thompson, in her excellent article on Soviet education for the January 1956 issue of the *Ladies Home Journal*, says: "The West, and especially America with its easygoing education encouraging willfulness and neglectful of patriotism in terms of willing sacrifice, will find itself, I fear, in another generation confronted by a state whose will to power is so ingrained as to be second nature. Then we may find that the future belongs to the sacrificial and austere."

We must prepare our cultural soil to lead our students to bear the sacrifices which learning requires. It must not necessarily be monetary for this would probably shift the emphasis to practicality. Learning devoid of immediate practical application, its own excuse for being, freed from immediate exploitation by business or state, dignified and hopeful, must be the goal from the kindergarten onward. To meet the challenge of a world whose march is much like that of the barbarians, schooled in the rigors of the steppes, and invited by the ease and sloth of oasis towns, who swept down to conquer, destroy, take and learn, we must return to the hard disciplines of study, and reward those who bend themselves to those disciplines in the most unselfish and untiring way.

In the field of art education the necessary revolution in which the stereotype of the hectographed, teacher-dominated art was vanquished by the onslaught of the expressionists has established its clichés, dominated by the "experiments" which are as preordained as the hectographed turkey was. Whereas few who are seriously concerned about art education can decry the revolution that opened magic casements upon the fields of real creativity, few confess the sense of slide that has followed in the wake of the unshackling. Regimen has given place to license and criticism to praise. Problems are shunned lest they frustrate the child who too often finds his least effort, his most fortuitous accident praised. Art degenerates for him, the screen for the unthoughtful, the charlatan, the lazy and unfit. He has a right to believe this if he is led to believe that art means nothing more than a series of "experiences" in which a smattering of knowledge can result in that arrogant ignorance which produces artists

at twelve who have "done everything." The teacher finds himself in that sorry state that every idea man does. He must produce novel ideas to entertain the students who from their first day in kindergarten have skimmed the cream from all the processes and spurn the homely pencil whose possibilities are never explored in depth because "We've done that before."

Unfortunately many teachers have been drilled with the romantic ideal of the child and are taught to worship at the altar of his creative growth. The masterpieces produced by the compulsion of the child's inner urges, untrammelled by needs of "technique" become the criteria for all the child's future products. Despite an avowed de-emphasis on product and the reiteration of the importance of process, the teacher nevertheless praises the product, exhibits it, records it. It truly is a record of the child's work, and has a life of its own, but "child art" takes on meaning and the teacher depends upon it. There comes a time, and earlier than one thinks, when the child demands and should receive help other than praise and encouragement.

This is the time in which the teacher becomes more than a supply sergeant. He must supply these exercises in the rudiments of art which will place an exacting demand upon the student, frustrate him, teach him. These will not thwart his expression, but will give him the means to express himself. He can learn freedom through discipline, the means toward self-expression, as do his fellows in the arts of music or the dance. Heretofore he has worked in that marvelous world of his own, driven by inner urges, worshiping at Wordsworth's "inner shrine." Now he needs the new materials, learned from the centuries and gleaned by a sensitive soul who knows his art and respects as well as loves his student.

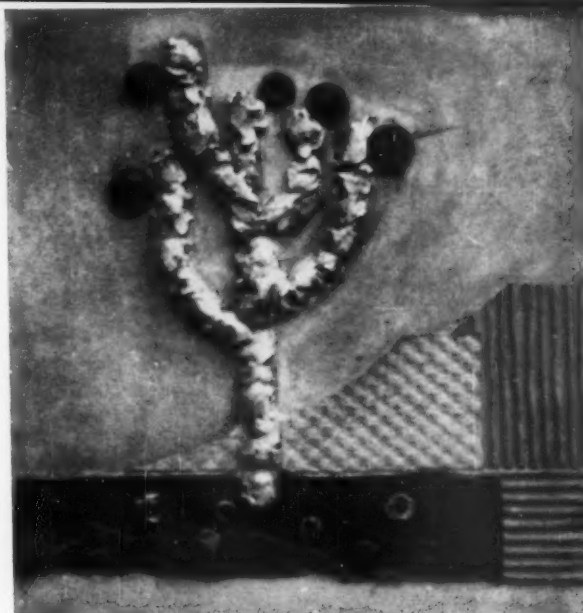
The teacher will then arm him with work which will demand of him more than he can produce without much effort. He must be given practice which can isolate one segment of art and can be examined at length. He must be made to examine his efforts and look for room for improvement, not for just another try but for a search for a better solution. He must be guided into channels he has not suspected or imagined. He cannot be met only on the grounds of his "interests" because the world of art is so full his interest has surveyed only the cooling edges of its vastness. Then he may be led to understand the exaltation of Keats on reading Chapman, and follow Ulysses toward a never-setting star. Art will be seen to be ever old and ever new, in this light. If this is not accomplished, if each student is not led to see that art is something more than a "fun way" of learning but is firmly founded upon disciplines which must be bowed to before they can be mastered, art will suffer in general, artists will be ignored and entertainers honored fleetingly, the school will have brought a great disservice to art and worst of all to the student whose potentials for learning will have been stunted with easy praise and goals much, much too close to grasp.

Leonard B. Kimbrell is assistant professor of art, Eastern Oregon College, La Grande, Oregon. Do you agree?

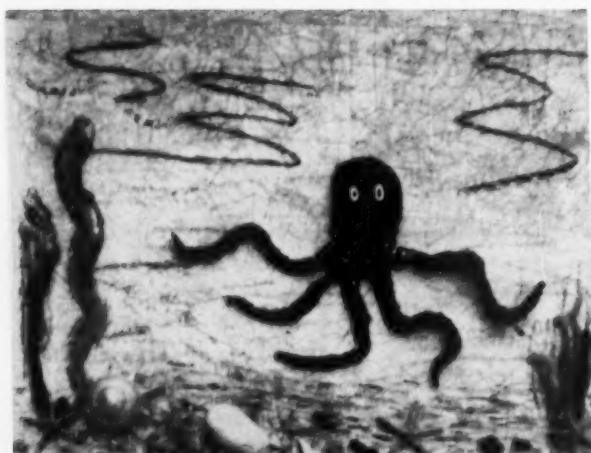
When these seventh and eighth grade classes took on a project for the blind they became more conscious of texture and three-dimensional design. When one sees with his fingers, he values feeling pictures.

SALLY WARNER

FEELING PICTURES

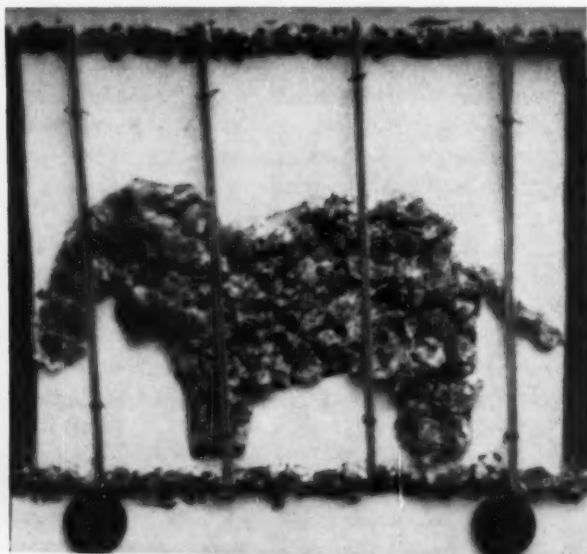


Yucca tree of papier-mâché utilizes buttons for buds. The foreground is of wood shavings, dry palm strands, sandpaper.



Papier-mâché octopus, above, has real shells for ocean floor.

Bars of reed and wheels of buttons form the elephant's cage.



An invitation to make three-dimensional scrapbook covers for blind children became an exciting art project. The covers would need to be durable in materials and construction, we agreed, but should also be pleasant to the touch since blind boys and girls see with their finger tips. What kind of stories and "feeling pictures" would they enjoy, we asked. We agreed that they would enjoy being reminded of the same things we enjoyed; trips to the mountains, the beach, or desert; picnics; home life; playground activities; pets; and so on. Each student made several sketches of pictures which could be translated in materials sensitive to the touch, and began to consider the "feeling" part of the idea selected.

The classroom already had a collection of many suitable materials, and the children brought in additional odds and ends. We had textiles, feathers, fur, stones and pebbles, beads and buttons, toothpicks, match sticks, strips of balsa wood, twigs, and various kinds of papers such as construction, novelty, cardboard, egg crates, packing box dividers, corrugated, and sandpaper. Other materials in the art room were at their disposal. In order to show raised areas such as mountains, trees, figures, or animals, we wadded torn newspaper, added school paste, and crumpled it to the shape needed. We used other appropriate adhesives for such things as rocks, sand, wood, and so on. The combination of the papier-mâché built-up technique with other materials opened up a new field of creativity for the children. Not the least of our satisfactions came from the fact that some of the feeling pictures became a part of the Junior Red Cross national collection of scrapbook covers for the blind.

Sally Warner teaches art in the seventh and eighth grades at the Wilshire Junior High School, Fullerton, California.

Children at all levels need more experiences with three-dimensional materials. Exploratory activity for the very young child should lead to all kinds of construction experiences and design sensitivity.

LUCIA B. COMINS

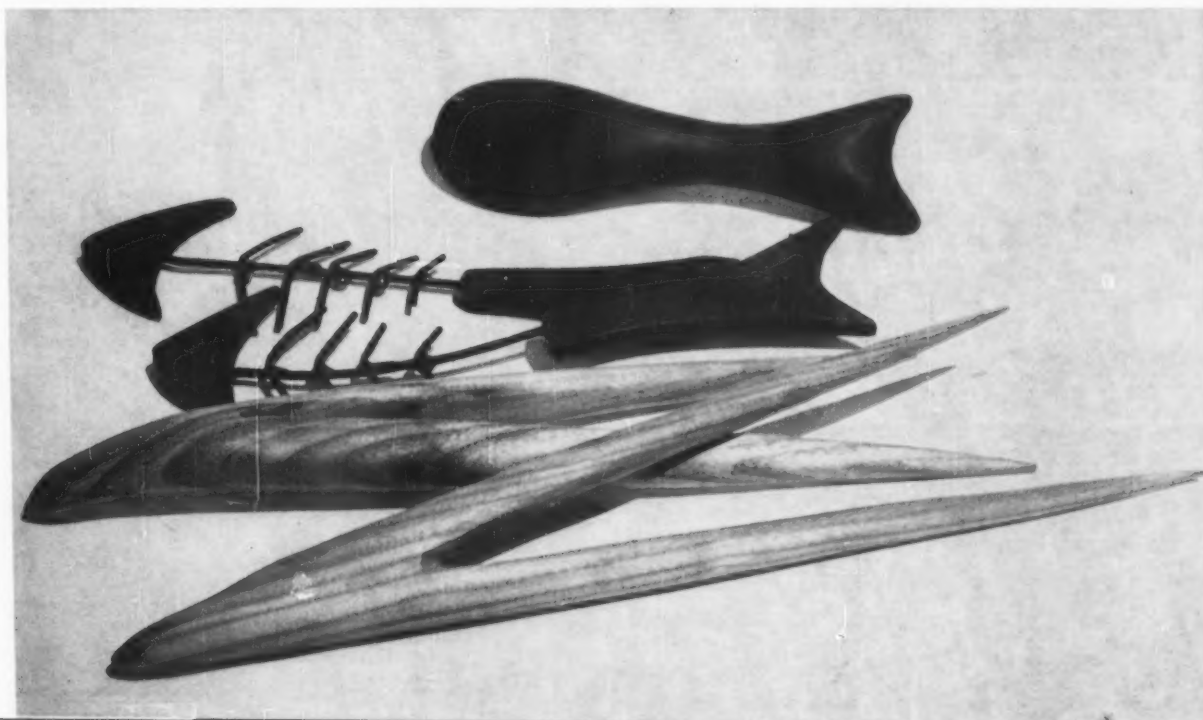
Occasionally a child who loves to draw and paint is at a loss when presented with construction materials. This may be because he is suddenly confronted with an activity of this nature without having had an equal opportunity for a developmental experience in three-dimensional media. If we are to overcome these inequalities, it is important that suitable material be kept on hand at all times and on all levels, and that children be encouraged to use them. The child needs to discover the characteristics, possibilities, as

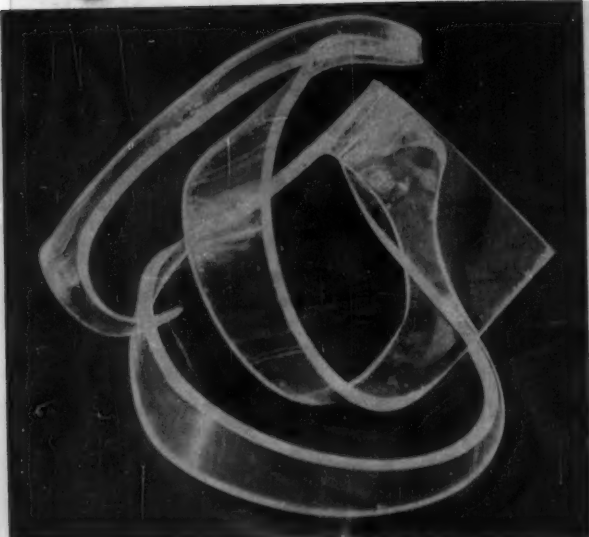


Jay's textural study, above, led to more thought-out plan.

MORE TIME FOR CONSTRUCTION

Symbols of birds and fish, by students of Greenwich, Connecticut High School, were carefully considered and balanced forms.





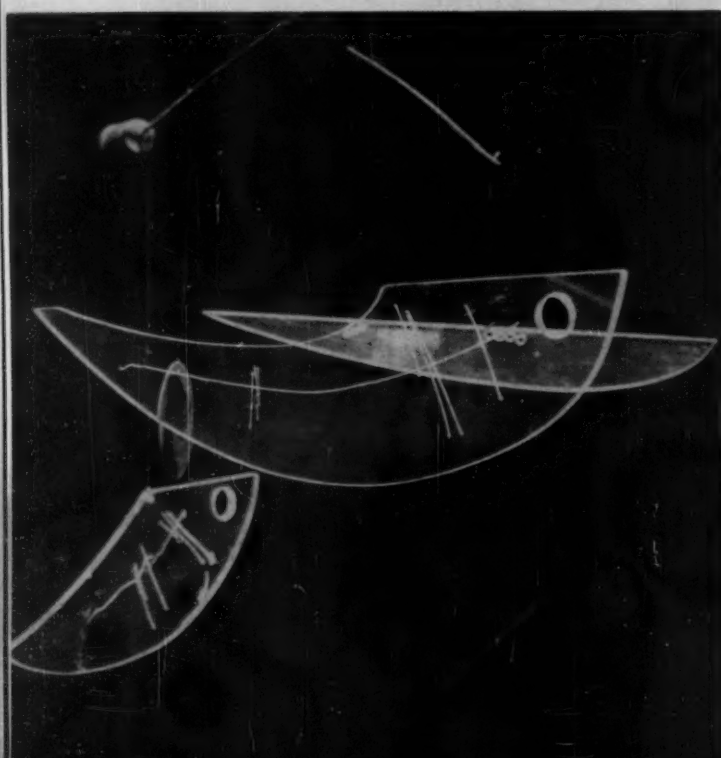
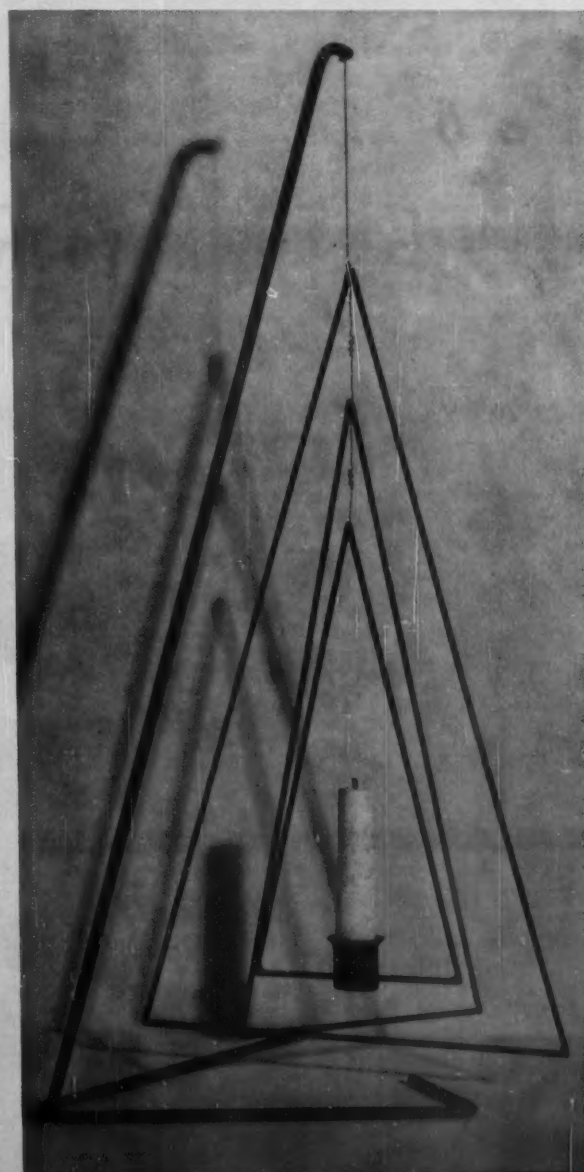
well as limitations of various materials. This involves a period of exploration and experimentation, as in the case of drawing and painting. However, experiment alone could be almost a waste of time if it is not directed toward growth in appreciation, eventually leading to a real aesthetic experience. In this process of growth, it is important that the child see fine examples of work created by others and that he be permitted to study various principles of construction utilized by others in their solutions. This can be, and should be, presented in such a way that the child does not imitate others but arrives at his own solution and enjoys his own aesthetic experience.

Lucia B. Comins, who lives in Wassaic, New York, taught in the Greenwich, Connecticut High School, writes frequently.

Plastic is "etched" in this skillfully designed moving form.



Left, Karl's quickly bent plastic scrap gave him knowledge he needed to create something more satisfying. Above, Jay liked the feel of simple forms and made a series of shapes from wood knots on the belt sander. Below, Tom made this hanging candleholder, using welding rods and swivels from fish lines. He discovers that repetition helps in design.



LAVANCHA MARSHALL STALMOK

Although we sometimes discount aimless scribbling, it can help break the ice and get students started on their own. Future elementary teachers at the Chicago Teachers College find that it has values.

MAKING THE SCRIBBLE WORK

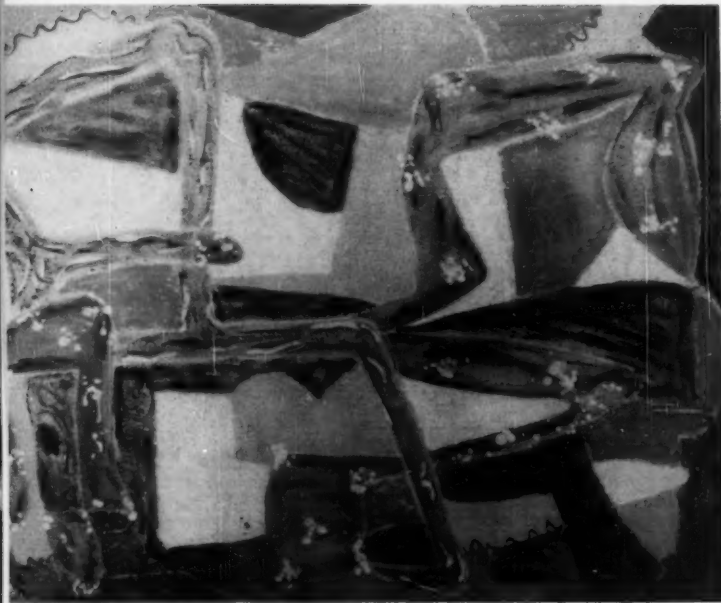
Students preparing to be elementary teachers in our colleges today come from quite diverse backgrounds, and include not only recent high school graduates with little art training but men and women who have been away from school for several years and are returning to fill the gap in our educational ranks. In the brief period allotted, we cannot hope to prepare professional artists and our major concern is to train teachers who will encourage youth to experiment and explore in the varied art media. Many of these people are afraid of art in any form. So frequently we hear comments like these: "I can't do a thing," "I can't even draw a straight line," "We didn't have art when I went to school," "I never could do a thing with my hands." Our problem is how to make the first introduction to art when students have a mental block or misconceptions of their own abilities. Getting the

individual moving on his own, without parallel difficulties in learning the use of a new medium and at the same time attempting to reproduce a fixed image of some sort, calls for considerable ingenuity on the part of the teacher.

For many years, in working with beginners, I have found the practice of doodling or scribbling an excellent device for releasing tensions and inhibitions developed in earlier years. Here at Chicago Teachers College I have been urging students to scribble. We scribble to singing, scribble to the music of a record player or radio, scribble to anything to get a rhythmic scribble from which we might find a center of interest or motif or rhythmic repetitions for a design. Scribbling stimulates self-reliance and originality. It leads the student away from conventional conformity and brings out his individuality. It develops a freedom of movement.

Design, based on a scribble, by Diane L. Fritz, an elementary education student of author at the Chicago Teachers College.

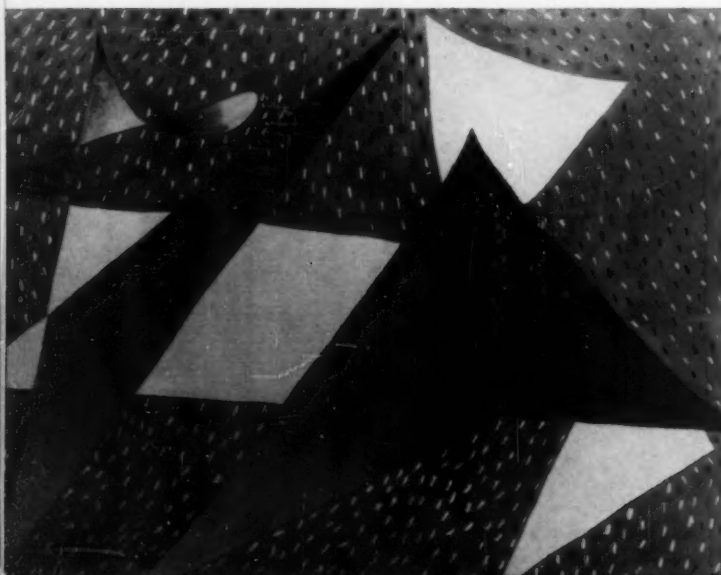




Every design is different. There are no copies. Each design is a direct product of the person producing it. This, in turn, builds up an inner confidence as the student loses his fears and begins to feel his own creative ability expanding. Designs developed in this manner may be the basis for such varied products as a linoleum block print, a silk screen print, a ceramic bowl, or a piece of copper jewelry.

Perhaps I should say that we do not start classes directly with the scribble but try to overcome fears of new media by experiments with various materials in the same play spirit. We experiment with tempera paints, with floated transparent and opaque washes, with spotting of colors, with splashing and dashing of colors, with lines around these colors, and so on. Then we may sing a lively song or listen to a record,

Designs, above and below, by elementary education majors.



letting the hand and arm wander as the music directs. Best results seem to come when there is a continuous line (or lines) transversing the design area at least three scribbles deep. Short jabs of pencil or chalk are, as a rule, unproductive as is also a movement such as a circle repeated endlessly. Neither do we mark time as a band leader. It should be a rhythmic movement back and forth over the area.

Scribbling can be done on any size area, although it is well to begin on paper as large as eighteen by twenty-four inches. We scribble usually with white chalk, scribbling over the front of the paper, over the back of the paper, overlapping and interweaving. Then stretching the imagination and turning the paper around and around, upside down and so forth, we pick out interesting forms or movements. With a darker chalk or charcoal, we *go over the lines which suggest possibilities, eliminating the lines not needed*. If neither side of the paper appeals to us we try again, remembering that even the best professional artists make a great many sketches before they settle upon a final plan for their designs. Of course, some students quickly get the point and secure delightful results, while others take some time to see and feel what it is all about. Some students may need help in seeing possibilities in their own scribbles. Freed of the frustration of not having an "idea," the student is ready to carry out his design in a medium of his own choosing. This is only a beginning, of course, but the student will find this playful introduction will result in far less inhibitions and a freer approach as he tackles more carefully thought out designs and compositions of a less abstract nature.

LaVancha Marshall Stalmok teaches in Chicago Teachers College; has had wide experience in Kansas, Chicago schools.

MARY KORSTAD WEIGEL

Classroom teachers often ask whether they should have children use stick figures, oval figures, or some other approach to figure drawing. Here is a simple approach that works, requires no gimmicks.

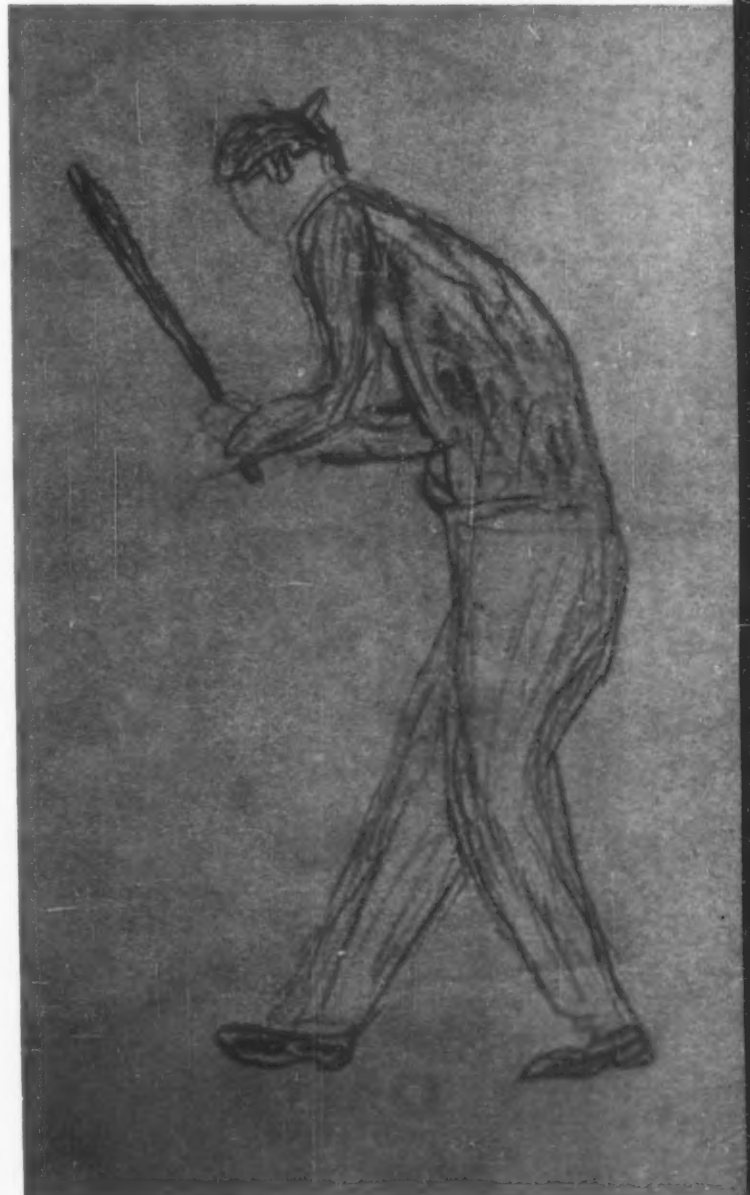
ELEVEN-YEAR-OLDS IN ACTION

Richard was standing in front of the sixth grade classroom on a low table, swinging a bat over his shoulder, ready to hit an imaginary baseball. The other children in the class stood by their desks and were going through the same motions as Richard. It was a lesson in figure drawing, and the children were trying to *feel* what the model was doing. They were experiencing the pull of their own shoulder muscles, the bending of the arms, the movement of the hips, and the flexibility of the knees. Because they were going to draw what Richard was *doing* rather than what Richard *was*, it was important for them to develop this awareness by identifying themselves with the batter.

As they quickly sketched the model, keeping their eyes on him as much as possible, and holding the charcoal pencil loosely in their hands, they became aware of certain facts which youngsters frequently overlook in drawing the human figure. Occasionally they were asked questions to further stimulate their thinking. Were the arms attached firmly to the shoulders? Were they strong enough to swing a bat? Were they long enough? Where was the center of gravity of the body? Were the feet sturdy enough to hold the batter? Were the bent knees in the middle of the legs?

Since the sketching time for each model was limited to ten or twelve minutes, details were left out, and heads became only a blank oval with an indication of hair. As the models changed, perhaps three or four times during a period, each child could see his own growth in successive drawings. Sometimes these pictures were collected between poses and discussed with the class. In this way constructive criticism made by the children with the guidance of the art consultant helped improve the character of the work. A linear quality was encouraged, preparing the way for the next experience.

This linear charcoal or pencil quality can naturally lead to the creation of three-dimensional wire figures in space. In working with this medium children can again use each other for models. They can discover how easy it is to bend and



Sixth graders drew what Richard was doing, not what he was.

twist the wire, how important it is to view their work from all sides, and how quickly the forms take shape. The materials are simple: blocks of wood for a base approximately three inches by four, a couple of thumbtacks to anchor the figure, and the wire. Stovepipe wire may be purchased at any hardware store for this project. But we prefer the discarded, copper coated wire used to wrap bundles of newspapers before they are distributed to the delivery boys. Since this is fairly flexible and costs nothing, we find it most satisfactory. A word of caution: directing the children to fold over the ends of the wire before they begin their work is a wise safety measure.

A third experience in the developmental process of action figures depends upon the children and the teacher. Some youngsters are eager for more experimentation with the wire. Others may wish to return to figure drawing, feeling they have gained new insights from working with the flexible sculpture. Perhaps they will want to use colored chalk on white or colored paper instead of charcoal pencils as they did at first. Some may wish to paint figures with a free brush, while others may decide to combine drawings

of people with interior or exterior pictures. Whatever they choose, the students will have grown considerably from their first sketches. And most important, they will be able to see honest relationships, because they have had an opportunity to understand them without the use of devices or crutches.

In most fields children learn in a developmental manner, using former skills combined with new ones. These newly learned skills are united with still more recent ones in later experiences. But sometimes we find areas in art being taught as ends in themselves, completely unrelated to others. It almost amounts to a splash of this one week and a dash of something completely opposite the next. It can be fun, yes, but is it giving the child an opportunity for healthy growth creatively? An experience in wire sculpture, for instance, is frequently taught to young children as such, with no build-up leading to it or further development planned after it. Perhaps it is even substituted for basic two-dimensional drawing. Why not use it as a wholesome follow-through?

Mary Korstad Weigel teaches both in Campus School and the State University Teachers College, Potsdam, New York.

Figure sketches led to the making of figures in wire. These are by eleven-year-old pupils at the Campus School, Potsdam.

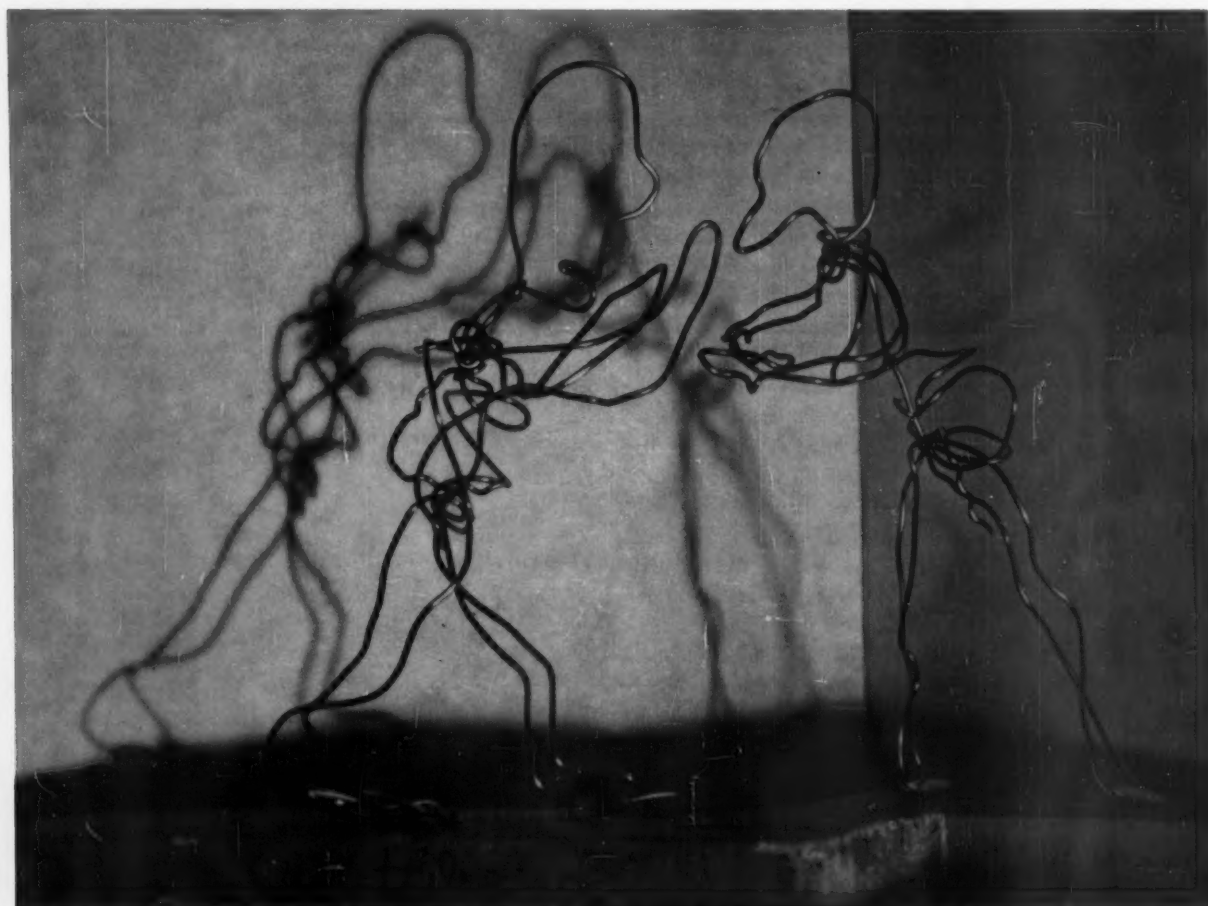




PHOTO BY AUTHOR

Pat Pharr and Judy Davis, students of Decatur High School, use scrap crayons heated by a candle in making their designs.

DOROTHY CALDER

Don't throw those broken wax crayons away! They may be just the thing for a different and freer approach to art. Just warm and apply. Candles were used, but there are other ways to melt crayons.

WE WORKED BY CANDLELIGHT

Whispery paints and pale pastels may be fine for an old ladies' garden party—but hardly indicate unrestrained, joyous youth. When noisy, healthy high school students turn in watered down landscapes and lifeless city scenes, it's time to see what is wrong. I have had the students mix the tempera paints for the class because I consider the care and use of the

materials to be a valuable part of the experience. Part of the trouble was traced to a lack of know-how in this area. Some further questioning revealed that several of the junior and senior students had not had art since the eighth grade. A few overprivileged youngsters had been taking "art" lessons from "teachers" who used the seed catalog approach



Portrait in melted crayon has just a touch of Rouault in it.

and taught china painting to the mothers on the side. Many were just timid. I decided a detour was in order, and was ready for it with a box of "against-the-day-when" materials.

Taking advantage of pleasant associations with elementary school principals in our city, I launched a drive of

"crayons for Calder" at the end of the school year. All orphaned and unwanted crayons were deposited in a strategically placed carton in each school. Then early in the new term, on a Friday devoted to spadework (sorting scrap materials, shelving empty jars, mounting art pictures from magazines, etc.) the eighth grade boys drew for their lot readying the clay for use while the girls peeled and sorted the crayon legacy.

Surprises prompt responsiveness in any age group and act as leavening agents for enthusiasm and ideas. My art classes came to the workroom one day to find the tables spread with newspapers and two dozen candles burning brightly in two dozen (old) plates. On the supply table a row of boxes of assorted colors inviting picking and choosing, and you could hear the flapping of imaginations' wings. Ordinary 9 x 12 manila paper was used. The work would take a longer (than painting) time, and there was nothing to be gained by nipping interest with masterpiece proportions. Holding the tip of the crayons to the flame and applying to the paper in either a liquid state or in a semisoft condition that gives a textured effect is a much simpler process than that of melting the wax in muffin tins on a hot plate and painting with stiff brushes. The candle flame allowed the immediate use of all sixteen colors while at least two hot plates would have been needed at each table.

The experiment was most rewarding—if in nothing beyond the absorbing and sustained interest. Some got no farther than the lines and dots stage. Others accepted the challenge to be extravagant with color and to dare to be different. Landscapes were popular and evoked remarks about how like Van Gogh's paintings the combination of colors seemed. A few adventurous souls tried masks and portraits, and without suggestions, achieved the effect of Rouault's work. One student expressed a wish to try melted crayon on a canvas surface, and several made a second picture on larger pieces of paper. We went a long way on this project, from an appreciation of the encaustics done centuries ago by artists to our own tomorrows when the ideas of vibrant colors, exciting combinations and unusual effects will have meaning when painting in other media.

Dorothy Calder teaches art at Decatur High School, Decatur, Georgia. She is an advisory editor of *School Arts*, and is active in *Southeastern Arts* and other professional groups.

Do you use the index feature in *School Arts*? This has not been mentioned for some time, and we do get new subscribers right along. Articles in *School Arts* are planned so they are continuous and unbroken. This makes it possible to cut

articles from the magazine, staple the pages together, and file them, without destroying other articles. There is even a printed index, right there for you to use. Many who can't bear to cut up an issue get an extra copy for that purpose.

ELLERY L. GIBSON

It is easier to understand and to appreciate art in the museum when one understands something about materials and processes used by the artist. One can have a good I.Q. without having a desirable A.Q.

Improving the appreciation quotient

When we observe a group of children or older students at an art exhibit, whether it be a museum, an art gallery, or an informal showing of school work, we frequently hear the three-word question concerning pieces of work displayed. The question, "What is it?" Different people demand different answers to this question. The majority of laymen, to be satisfied, may desire an answer explaining the *subject* of the picture or sculpture; i.e., is that a picture of a bird? Is this sculpture supposed to be a human form? Art students, inquiring "What is it?" anticipate answers involving *medium*; is it oil, an etching, or could it be *gouache*?

In approaching art appreciation (which we are told is "more caught than taught") with children and prospective teachers, I have acted on the currently controversial premise that one may derive fuller enjoyment from seeing and experiencing a work of art if he has some knowledge of the medium and technique used to accomplish the work. Oriental folk, whom we admire for their high degree of appreciation, place importance on calligraphic beauty in writing letters as they emphasize the message of the missive; both writer and receiver indulge in some emphasis on medium and technique.

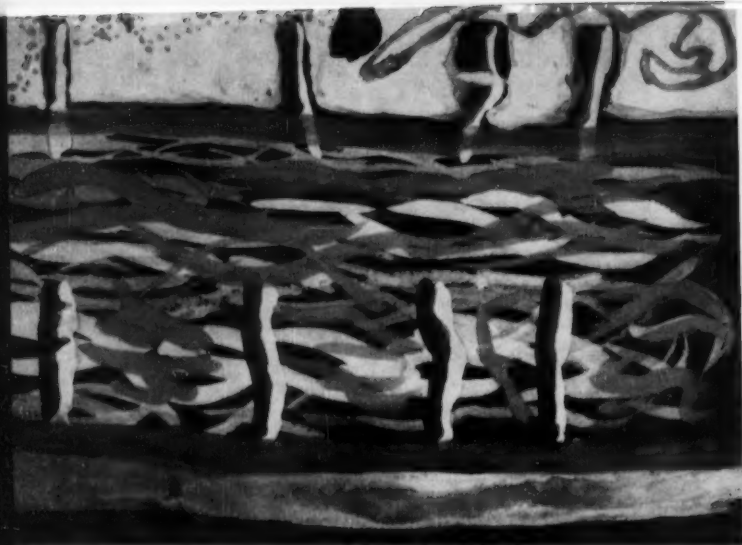
Listening to music, some of us, in addition to enjoying the unexplainable something of the music itself, find satisfaction in identifying the instruments participating in the symphony. My own junior high "music appreciation" aided me in finding pleasure in music, partly through helping me to "pick out" different instruments and parts. I experienced satisfaction in learning to identify the oboe, the bassoon, the French horn, the kettledrum. Another analogy may be drawn in the realm of sports. The contest holds us as spectators when we know something about the game—and indeed when we know the players.

Exhibits of painting and sculpture will frequently include, with the title of the work and artist's name, a term describing the medium—oil, water color, tempera; casein, gouache; marble, bronze, cloisonné, ceramic, batik, and others. Children and adults find it a worth-while accomplishment to

develop the ability to recognize at least some of the many art media. At this point a word of caution should be injected, lest we tend to go overboard in emphasizing technical analysis only to find ourselves in the position of one who kills the rooster in order to take it apart to see what makes it crow so beautifully. Akin to murder, overemphasis on technique, which we might call the "pre-mortem," is considered



Experiments by a fourth grader, above; eighth grader, below.



Black construction paper was a favorite gouache background.

by many to be a somewhat lesser crime. Structure and technique, to be sure, are more necessary for some students than others, but I am convinced that for many here can be a logical point of departure.

Searching for methods of developing abilities to promote growth in art appreciation through recognition of art media, I conclude that a valid approach is a *combination* of approaches: seeing originals of a medium, seeing reproductions of a medium, discussing and reading about a medium, and *working in a medium*. It comes somewhat as a surprise that frequently even adults are unable to distinguish between reproductions of water color and oil. To be sure, it is not always easy, but after *working* briefly in one of the media, students begin to identify examples of those in which they work and become conscious of other media as well.

Let us relate an example of an ordinary art activity which developed into what I considered to be a valuable "appreciation lesson," involving several of the above approaches and emphasizing working in the medium. It was a class of thirty seventh graders, all painting with transparent water colors. As they quietly worked away, I interrupted occasionally, sometimes to hold up water-color reproductions (ranging from John Marin to Libby Owens Ford's Joseph Jicha) and sometimes to comment on a particular child's work. Roaming about the room, watching painters and paintings first glow and then cloud, I observed one lad whose picture had darkened into disappointment; and he was doing something about it. He had found a cake of white "water color" and was digging at it with brush to lighten the dismal, muddy clouds in his sky.

"Here is one which is not exactly what some of us consider water color," I remarked, holding the painting up before the class. "If it isn't water color, what is it?" came the typical seventh grade retort. I explained that when a water-color artist uses opaque or nontransparent colors in his painting (and if you wish to be technical) he is painting in *gouache* (pronounced GWASH). To help with the discussion, a dictionary brought forth a more inclusive definition

of the term: Gouache painting, according to Webster, is a method of painting with opaque colors which have been ground in water and mingled with a preparation of gum. I further explained that although tempera or poster paint as done by small children and adults may be called gouache, somehow the term has come to mean the addition of opaque white to transparent color.

"We want to do gouache!" came the almost unanimous seventh-grade request. Arriving at a simplified approach to gouache, we suggested that each pupil pour about a teaspoonful of white tempera powder into the mixing side of his water-color tray. By experimenting, pupils soon discovered ways of maneuvering with brush to transfer dampened water color from the moistened cakes to the edge of the little mound of powder, adding occasional drops of water with brush to this mix to obtain a creamy medium. We further suggested that a very small portion of the edge of the powder be mixed at a time. The newly-formed color was usually a surprisingly satisfying pastel gouache. Pupils "invented" pink, salmon pink, robin's egg blue, subtle grays, and many other unusual hues. Since the activity described began with transparent water color, the first gouache experiments were done on white paper. Subsequent ventures, however, utilized a variety of colors of paper, with black construction paper emerging as a favorite.*

It has been several years since that day when the word "gouache" became a meaningful art appreciation term in my seventh graders' vocabulary. More recently I have introduced other students, primary to adult, to this simplified approach to the medium. Pupils ranging from fourth graders to adults in my art methods classes have found the medium a satisfying one. Gouache is only one of a number of terms which can be brought to the closer attention of students through combining seeing examples of the medium and having actual creative experience in the medium. Other terms which lead to fascinating media experimentation (using simplified approaches where necessary) are mosaic, batik, egg tempera, and many more.

We return, in conclusion, to the A.Q. A friend of mine (with a perfectly good I.Q. for all practical purposes, but with an undeveloped A.Q.) had an artist acquaintance who on one occasion sent her two matted pictures. My friend invited me over to see her newly-acquired "Block prints, I think." "Accepting the invitation, I noted that the prints were not without merit; but how could one tactfully explain that her "block prints" quite probably were etchings. Had my friend ever actually experienced either block printing or etching, she would have been proud to announce her newly-arrived prints by the proper name, and of course would have ranked higher in A.Q.

*This simplified method of mixing a number of colors without opening bottles has proved to be a time-saver in poster making.

Ellery L. Gibson is assistant professor of art at Arizona State College, Flagstaff, Arizona; previously wrote for us.

Parents became students and children were teachers at this interesting P.T.A. meeting. Families had fun together, and in the process parents learned a great deal about the art program for their children.

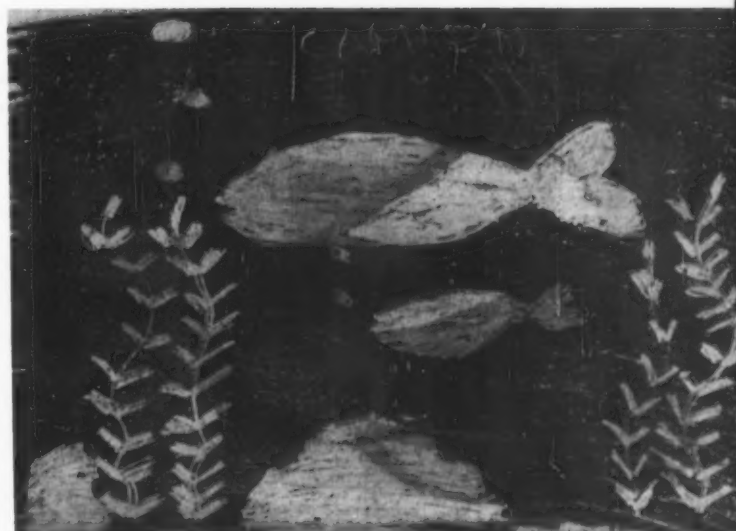
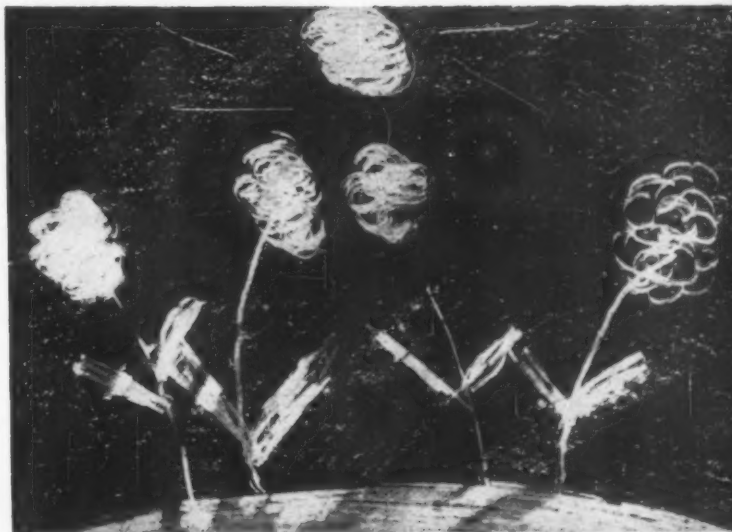
EVELYN E. SHAFFER

WHEN CHILDREN WERE TEACHERS

"I'm going to be a teacher," sang Sue, a petite fourth grader. Her mother had heard this chanted over and over in the past few days. She had paid no attention to it until this afternoon. Sue had brought an invitation home from school. It read, "Children will be teachers." Sue's parents were invited to a P.T.A. meeting. She was to show them how she could teach. Did someone actually believe that? Yes, someone did. Sue, her classmates, the art teacher, and the P.T.A. chairman, all believed. This belief was the basis of a successful P.T.A. meeting that aimed to answer the question, "Is Art Fun?"

"How many of you would really like to be teachers for one night?" the art teacher had asked the students of every class. Their immediate enthusiastic replies had precipitated them headlong into a realm they were most anxious to explore. Childlike, they wanted to know who, what, where, and how they would teach. The art teacher helped them to answer their questions by merely asking them the same questions they had asked her. "Who could we teach?" Obviously, each child would need someone to teach and where could they get such a number of students except in the persons of their parents? "What should we teach?" Silly question with an art teacher to help. It would be fun to teach art, however, they decided. "Where can we teach?" They felt their own classrooms to be most usable because

Mother, father, and daughter Carmen lafallo (fourth grade) tried making scratch pictures, shown in that order at right. Carmen showed her parents how, and then made one herself.





The Barnes family worked together in making cartoon faces. Father's drawing is at left, mother's is in center, and Lynn's cartoon is at the right. Classroom teachers acted as hosts and guides for the parents, but left the teaching to children.

of their familiarity with them. And, finally, "How would we know how to teach?" They decided that it would be simplest to try something they had already done. They thought it would be wise to do a piece of work right along with their parents so that they could show them how. This was the beginning. Now, all of the questions had to be answered down to the last detail.

A further problem arose about the "Where" to teach. One child pointed out that they would have to have room for all the people who attended. They would also need sufficient material for each activity. So, we had to use a method that would give us some idea of the number of people to be involved. Along with the invitation, a registration blank was sent for the parents and children who intended to attend. Two hundred parents and children were registered before that night.

Parents and children began to assemble at seven-thirty of that eventful evening. Forewarned, the parents did not show up in their "best bib and tucker." Plainly marked student guides were placed at strategic posts about the building. First, the parents were directed to the auditorium. The children went to their classrooms. Classroom teachers were in their rooms to act as hostesses and guides. They were not to be teachers. The children's preplanning had decided how each room was to be set up. They had chosen their own activities. Some were to have materials at their own desks. Others had tables set up from which to get the supplies. While parents were in the auditorium, "The stage was set." When they reached the rooms everything was ready. As soon as a parent located his teacher (child), he began immediately to make something. No waiting around.

Sending the parents to the auditorium served a double purpose. Not only did it give time to be ready, but it also gave the art teacher a chance to talk about a poorly under-

stood and often mistreated subject. "Is art fun?" the teacher asked. Then, she proceeded to answer her own question. "When you succeed at anything, such as baking a cake, it's fun. Art education of today, with its permissive atmosphere in which it attempts to allow a child to develop a product in his own original way, gives every child a chance to succeed. Therefore, art is and can be, fun. However, an advisory note should be given to most parents. In order to enjoy the strength of success through this subject, it must be handled wisely. The art of a child should not be judged by the visual product, but rather upon the way he created that product.

"Judge it this way. Did he enjoy doing it? Did he sincerely try to do something? Did he handle his materials correctly? Did he stick to his work until it was completed? If you can answer 'yes' to these questions and others similar, then you have every right to commend him for his work, regardless of its finished appearance. He should be encouraged to develop his own ideas, for to do this he must think and the greatest work of the schools is to develop thinking individuals. This is essential to the existence of a democracy. If he is successful at this, no one will be able to do his thinking for him."

Souvenirs went home that night. Finger paintings, spatter paintings, crayon resists, cartoons, and crayon scratch-works were the treasured "pièce de résistance." A booklet was presented to each parent. It had explanations for all of the activities in it.

The mother who said, "I never realized how much fun it could be until I actually sat down and tried it" very ably put the satisfaction of the evening into words. Why not let your pupils be teachers?

Evelyn E. Shaffer teaches art at Frontier Central School, Blasdell, New York; works hard in area art organizations.

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Water Color Painting A folder offered at no cost by Milton Bradley Company gives helpful hints on using water colors. Entitled "Magic With Water Color," the colorful folder illustrates and describes such important points as how to paint a water-color wash, how to paint a picture with water colors (illustrated in progressive steps) and hints on mixing color. In addition, you'll be interested in the advice on care of supplies and the importance of the proper brushes and paper. There is also a section giving details on the complete line of water-color paint sets Milton Bradley offers you. For your free copy, simply write Items of Interest Editor, School Arts Magazine, 184 Printers Bldg., Worcester 8, Mass., and ask for the Water Color Folder.



Utility Table The Tiffany portable utility table, model 2300, is designed to meet the need wherever a top quality, portable, utility table is needed. It is made of heavy gauge steel with baked enamel finish. Overall set-up size: 30" wide, 18½" deep, 30½" high. The lower tray can be inverted for use as a shelf. The easy rolling 2½" rubber swivel casters make this a versatile table that can be moved with ease from one place to another. Available in 5 popular colors to harmonize with any color scheme. Illustrated literature and detailed specifications are available by writing Tiffany Stand Company, 7350 Forsyth, St. Louis 5, Missouri.

Edinburgh Festival The twelfth Edinburgh International Festival will be held from August 24 to September 13, 1958. The program will include presentations of opera, ballet, drama, symphony concerts, chamber music, recitals, an exhibition and many other events of cultural interest. Since the end of World War II, the festival of music, drama and art in the Scottish capital has attracted artists and audiences from all parts of the world. A folder giving details of the festival program may be obtained from your local travel agent (who can also tell you how to arrange for living accommodations) or from British Travel Association, 336 Madison Avenue, New York 17, N.Y.

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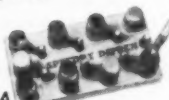
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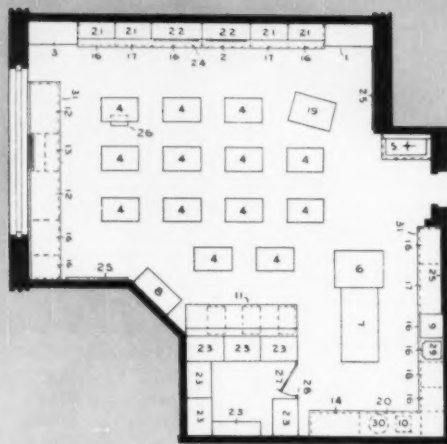
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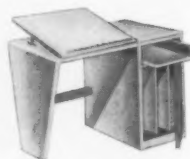
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Ceramics Equipment Shown here is the ceramics unit T-C28 manufactured by The Tolerton Company, Alliance, Ohio. It is designed to fit the floor plan of any crafts or all-purpose room and a variety of arrangements are possible—U, L or continuous. Over-all dimensions of unit shown are 12' long, 28" deep and 32" high. All units available with 1 1/4" Tolco maple top or 1 1/4" honey colored plastic. May be purchased as a unit or individual sections. Please write the company for details.

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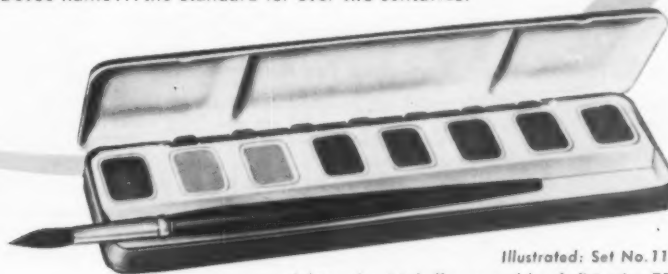
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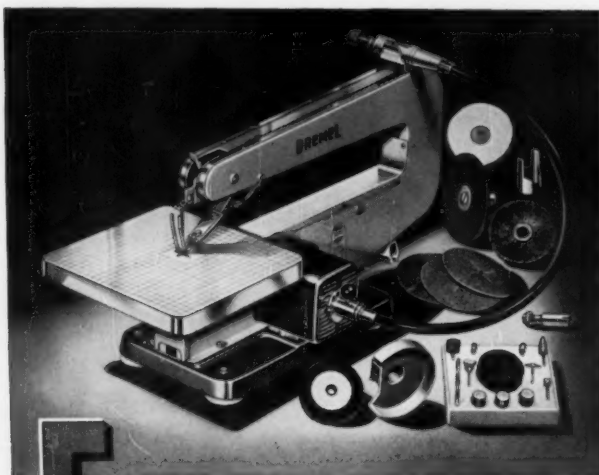


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Drawing Tables A new line of hardwood drafting and drawing tables is being offered by Stacor Equipment Company. Called Woodmaster, these tables are reinforced with steel and each piece is designed for maximum working efficiency and long wear. Bases are beautifully and precisely made of selected hardwood finished in rich dark oak. Tops are of solid softwood thoroughly kiln dried, smoothly finished, sealed and lacquered. Board ends are protected with heavy gauge zinc plated steel and cleats. Catalog and price lists available from Stacor Equipment Company, 295 Emmet St., Newark 5, New Jersey.

Ceramics Catalog The 1958 edition of Norman Ceramics Company catalog has recently been published and is yours for the asking. In it you'll find a wide assortment of kilns adaptable to the complete firing range. There are also many sizes and prices of kilns to fit your requirements and pocketbook. The catalog also lists and illustrates a wide assortment of ceramic supplies and equipment such as wheels, carving, modeling and trimming tools, brushes, kiln elements, clays and dry glazes. You'll also find helpful hints on firing a kiln and on enameling. For your free copy of this buying and reference guide, simply write Items of Interest Editor, School Arts Magazine, 184 Printers Building, Worcester 8, Mass. and ask for the 1958 Norman Ceramics Catalog.

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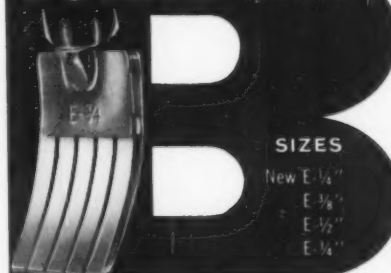
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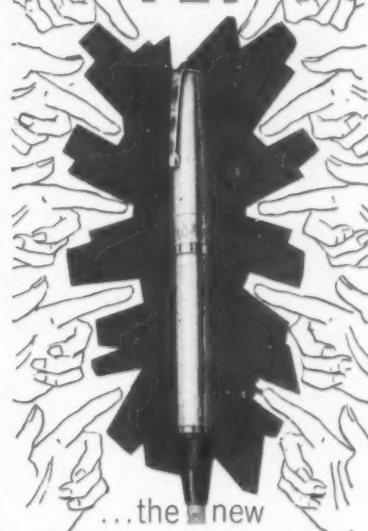
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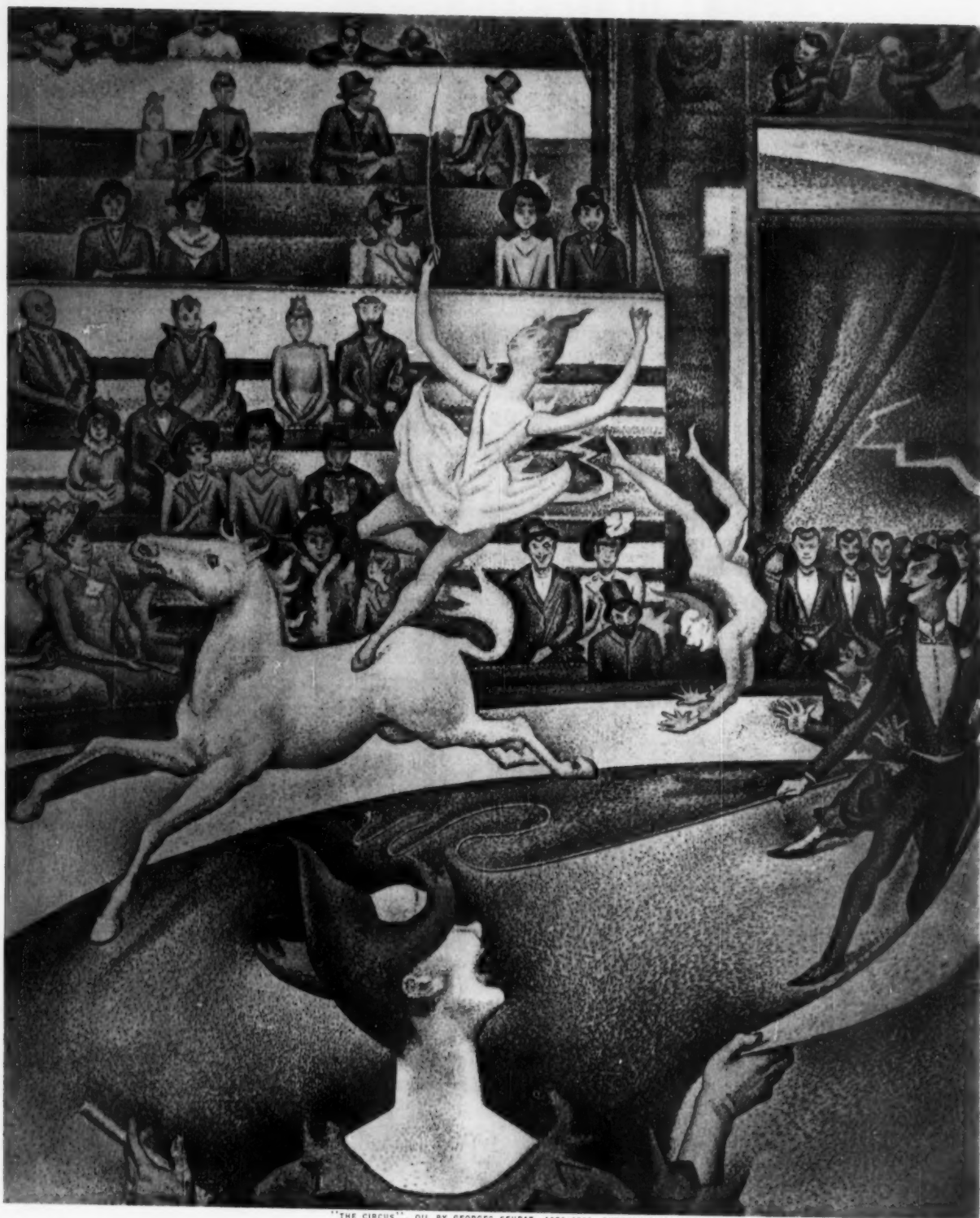
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"THE CIRCUS", OIL BY GEORGES SEURAT, 1889-1891. AUTHENTICATED NEWS PHOTO, COURTESY OF THE ART INSTITUTE OF CHICAGO

GEORGES SEURAT, STRUCTURAL IMAGIST

Left, Le Cirque; oil by Georges Seurat, French, 1859–1891. In the Louvre, Paris; recently exhibited in this country.

HALE A. WOODRUFF

Georges Seurat belongs to that group of Post-Impressionists who lived during the latter quarter of the last century and whose works have contributed so much to many of the main currents of the art of our own day. He is identified with that small group of painters known as the Pointillists, so called because of the method they employed in the execution of their works. Broadly speaking, however, Georges Seurat was an artist who attempted to weld together *all* the artistic know-how that had come to make up what is known as late nineteenth century painting. To simply categorize him as Pointillist would be risking our overlooking the fact that he was preoccupied with all those elements which are the fundamental essentials of all art. An ardent student of the art of the past as well as the (his) present, Seurat set out to develop his own "Grand Manner." He labored tirelessly in his efforts to execute what might be called the consummate painting: a painting embodying all those qualities found in all great art. His was a singleness of purpose and his means, Pointillism, was important only insofar as it led toward this end.

Seurat was colorist, structuralist, designer, draftsman, image maker, and dramatist. His color stems from the "broken" color concepts of the Impressionists. The artist developed a method, a science if you will, of juxtaposing, brush stroke by brush stroke, minute patches of color to build up the various passages and forms in the painting. These patches, or points (hence the name pointillism), consisted of complementary and/or analogous colors and, when viewed from the proper distance, were fused by the eye and thus appeared as an area of a single color. Seurat's structure—that is, his manner of building up the painting by the use of verticals and horizontals, dark and light, depth and shallowness—derives from the Renaissance masters, particularly Poussin. His sense of design was also inspired by these masters. But Seurat's design, even his occasional whimsy, owes a greater debt to Japanese art.

It must be noted here, however, that while the artist gleaned from all these sources, he never blindly repeated them or imitated their appearances. He translated their qualities of color, light, space, design, and structure into his own distinctive language of art expression. Seurat's paintings do not possess, for example, the specific outdoor look of the Impressionists, although there is a feeling of space and of light about them. Nor does his treatment of light

suggest the indoor character of paintings by, say, Rembrandt, or even Poussin. His space is established and controlled by the intelligent use of darks and lights. These elements are treated so as to create movement into and out of the picture plane: darks move forward as well as backward. So do the lights. This in-and-out movement is skillfully achieved by the arbitrary intensification, gradation, and juxtaposition of these simple elements of dark and light.

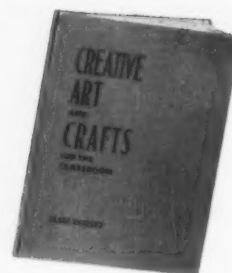
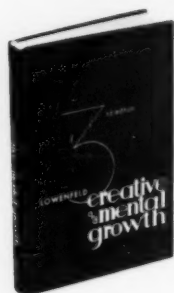
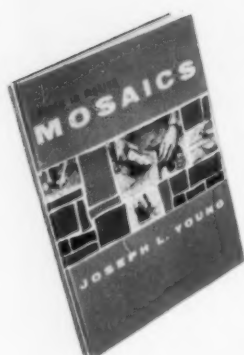
Now let us go to "The Circus." This is said to be the last painting done by Seurat. It is one of his major works, for which he made numerous sketches and studies. We enter the ring by the clown in the immediate foreground. He carries us visually over to the ringmaster who, by his gesture and his gaze, leads us to the acrobatic clown and thence to the bareback rider. By this device, Seurat has made us a part of the big ring and not treated us simply as spectators. There are spectators present, to be sure, but they are in the picture. Yet they, too, become a part of the pictorial circus-drama as they merge with and relate to the upraised arms of the equestrienne and the flying legs of the acrobatic clown. Reference has been made to Seurat's use of dark and light. He has dramatized, for instance, the clown in the foreground by arbitrarily and unnaturally intensifying the darks and lights around the head and shoulders. The same he has done with the whip held by the ringmaster, though less forcefully. A more thorough study of the entire painting will reveal the artist's use of this device throughout and the heightened dramatic effect resulting therefrom.

Seurat has seized upon the opportunity afforded by a subject of this kind to create similarities in certain shapes and forms. The cap worn by the clown bears a striking resemblance, as a shape, to the equestrienne's skirt. The zig-zag form of the clown's collar is repeated in the light seen through the entrance on the extreme right, in the horse's mane and tail, and in other instances. The movement and activity of the ring performers are in contrast to the static nature of the bleacher section and the immobility of the spectators. Severe verticals and horizontals play against sweeping curves and agitated jagged forms, the whole resulting in a pulsating and vibrant quality of life, energy, and excitement. Yet it is a kind of circus that we hardly could have attended. But don't we wish we had?

Hale A. Woodruff is professor of art education, New York University. He is highly respected as teacher and artist, is a council member, National Committee on Art Education.

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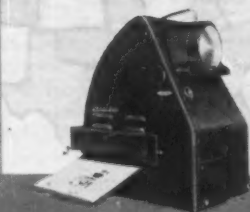
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LETTERS

Kind Words from Scotland Sam Black of the Jordanhill Training College, Glasgow, Scotland, writes on the January editorial. "I write to give you my sincere thanks and congratulations for the excellent, bold, and pointed editorial, 'Scarecrows in the Sky' of your January School Arts issue. I found it a forthright, stimulating and most inspiring page and cannot withhold this sincere, spontaneous praise of your stand. It is worthy of the widest distribution and especially outside art circles. Well done, Sir! You are setting a fine example."

Kind Words from Illinois Ann Crawford of Western Springs, Illinois, "a wife, mother, grandmother, and part-time teacher," writes: "Your editorial in School Arts commenting on the hysterical response to Sputnik, Mutnik, and indirectly to Russia was excellent. The United States has indeed many education problems. These involve pre-adult and adult levels in the school systems, as well as outside of our schools. Our problems cannot be solved by emulating Russia's solutions negatively or positively; no matter how well suited Russia's method might be to fit the emotional, economic, and social needs of its population. Here in the United States never has so much been available materially to a people. We face this abundance with increasing fear as the level of unemployment rises. Most of our problems and their solutions at the present moment are inner and lie within ourselves. Most of all, we do not know ourselves. Meanwhile our leaders point outside of ourselves, to Russia. And so we concentrate our school system, resources, intelligence, and effort to conquering outer space—pie in the sky—1958."

Kind Words from California Howard Bush, art department chairman at Ramona High School, Riverside, California, writes us: "In your last issue of the School Arts magazine your editorial, 'Scarecrows in the Sky,' was quite stimulating and apropos. Many of the teachers here were impressed by it and we would like to have your permission to reprint it in a school paper and also in the local daily paper. We feel the public should see this side of the current issue and the editorial has presented it exceedingly well." (He received permission.)

We have received many letters of this nature on our series of editorials dealing with the educational problems posed by Sputnik I and II. We could keep on writing editorials on various implications of the proposals which have been advocated, mainly by those outside of the profession who have nice pat solutions for problems which have stumped professional people for a long time. The renewed public interest in the schools is all to the good and we can stand a healthy investigation by the citizens. Let us hope they look while they are there and see what is really going on. We believe some will be surprised to find the picture is really not all dark.

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

The Art Teacher Like other people it is not uncommon for art teachers to become so preoccupied in their own niches that they see only their own professional problems. Work with great numbers of teachers and their children, often in schools distances apart and with diverse principals and parent-teacher groups, consumes much of the art educator's time and energy. Concerned with such important matters as materials-tools-equipment budgets, over-all art curriculums, art exhibits and meetings; the art educator fails, at times, to relate himself closely to the one person who, next to the boys and girls, is the most important individual in the elementary art education picture: *the classroom teacher herself*. A classroom teacher recently called to the attention of the writer her distress over one such art teacher with the comment, "It appears that he is interested only in keeping the children busy with art. There is no coordination between his work and ours. When I asked for help he said he couldn't give any because all of the children from grades four through eight were doing stitchery. I never found out what it actually was or where it fitted into the picture or what it did for the child."

The specific incident referred to represents a strange paradox. On the one hand we have a classroom teacher who is actively seeking guidance and encouragement in relation to the art phase of the program going on under her auspices in her room. On the other hand we note the art teacher initiating and developing an art program in the school without the knowledge, understanding, or acceptance of the classroom teachers. Unbelievable as such a situation appears to be, it does prevail in too many schools and needs to be given some thought. Among people directly involved in leadership roles in school programs are art and classroom teachers and the school principal. One might ask, is the problem just described one of differing points of view on the part of the people in question? If so, what can be done about it?

Relative to the Art Teacher's Viewpoint Does he feel that art is a highly specialized kind of activity or experience: (1) which in nature is totally unrelated to other activities participated in by the children as reading, dramatic play, music, bulletin board arranging, social studies, social learnings, classroom arrangement, or science? (2) which should not be "adulterated or thinned out" by relating it to the rest of the child's school program? (3) which only he is capable of directing or teaching? (4) which he is capable of teaching entirely by himself? (5) which must be judged in terms of adultlike standards? (6) which the

elementary teacher does not now or could not in the future possibly learn to understand adequately and make a part of her way of working with boys and girls?

Relative to the Classroom Teacher's Viewpoint Does she feel that art is a kind of activity: (1) which is valuable only when related to other activities going on in the classroom? (2) which should be developed only in terms of what she knows, understands and can accept as suitable for the boys and girls in her classroom? (3) which should be judged by such relative standards as to make any kind of child art effort acceptable?

Relative to the School Principal's Viewpoint Does the principal believe that art is a separate subject: (1) which can and should be taught at a time set apart from the rest of the school program? (2) which should be taught with emphasis upon achieving art learnings in isolation from general or over-all development of boys and girls? Does the principal believe that once he has employed an art teacher and classroom teachers for his school and assigned them their duties that his whole responsibility for the development of the school program has been discharged? Does the principal impress upon the art teacher the need for developing and displaying art exhibits of adult art quality as a means of building good public relations for the school?

It is obvious that when such diverse points of view exist and when art and classroom teachers are scheduled to work with children in isolation from each other—misunderstandings cannot be cleared up or common purposes developed. Closer working relationships between such teachers can become a reality only when the children's optimal development becomes their mutual center of concern. This is apt to happen when it is possible for them to meet face to face at a time set aside for identifying mutual concerns and planning ways to work through them in the direction of such newly understood and accepted goals.

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ART FILMS

Those of us who remember *Louisiana Story* and *Nanook of the North* may also remember that these films were sponsored by commercial interests not as direct advertising but in the area of good will. In the *Louisiana Story* an oil company sponsored what has turned out to be one of the best films of our time. A commercial firm has given us a film that is tops in its field.

The Standard Oil Company (New Jersey) for its 75th Anniversary television program has told the story of energy sources from animal to atom in a color cartoon film. We who have been so impressed by the U.P.A. films will be fascinated by this film. It departs completely from the tradition of film cartooning by using one of the most brilliant satirical cartoonists in England. Ronald Searle is a direct inheritor of a long tradition of English satirical draftsmanship. From our viewpoint, this thirteen-minute exposure to a vividly imaginative artist presenting education material should help us with the eternal problem of helping children and teachers illustrate. Think of the possibilities now open to you in working with the beginning cartoonist. We can now bring students a new way of drawing that is in one of the great cartooning traditions. This film *Energetically Yours* is free from the Standard Oil Company (New Jersey), Room 1610, 30 Rockefeller Plaza, New York City 20, New York. As an interest arouser for other areas, which was the original intent, it is tops. It could be recommended to other teachers for this purpose as well as an art film.

Design, a film by Bailey Films, Inc., works out designs with a circle, triangle and square. This is not new but the presentation of the basic principles of design can be used to free us for more imaginative ideas and provide us the tools to put them in a visual form to carry our own symbols.

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RALPH G. BEELKE

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new teaching aids

Watercolor, A Challenge, by Leonard Brooks, published by Reinhold Publishing Corp., New York, 1957, 160 pages, price \$12.50. It is refreshing to find a book designed for the amateur and the student which deals with the facts of tools and materials in an appendix rather than making these items the major portion of the text. This is a book about the art of painting and as such it presents a point of view rather than a series of exercises which must be mastered before one can begin the exciting business of painting a picture. This is not to say that there is no "meat" in the book. Over two hundred reproductions, many in color, are used to illustrate the points the author makes as he discusses the importance of drawing, concepts of "seeing," still-life painting, landscape painting, casein and other topics.

There is plenty of "meat," but there are ideas, too, and it is important that the amateur and student be exposed to these on occasion. Mr. Brooks aimed in writing this book "to bridge the gap between the purely technical and elementary approaches with some of the thinking processes which are at the foundation of all creative and imaginative art" and he hopes that this book "will help the amateur and student to move ahead to a higher creative level than that aimed for in most 'how-to-do-it' manuals." These aims are certainly achieved, and one hopes that the book will find its way into the hands of many amateurs and students for it would contribute much to help broaden many amateur concepts.

Ink Drawing Techniques, by Henry C. Pitz, published by Watson-Guption Publications, New York, 1957, 144 pages, price \$6.75. Over two hundred illustrations by major artists are used in this book to explore the various ways in which ink can be used as an expressive medium. The use of pen, the brush, the felt nib, and special techniques are thoroughly discussed and exercises are suggested for the development of skill. The point is repeatedly made, however, that technique is only a means to an end and that the student should aim "to become expert but not to become the victim of that expertness." An annotated list of books is included for additional study which adds to the value of the book and adds to its usefulness as a reference in school or personal library.

Leger, by Katharine Kuh, published by the University of Illinois Press, Urbana, 1953, 121 pages, price \$5.75. The first section of this book, borrowed from the catalog of an exhibition of Leger's work organized by the Art Institute of Chicago, constitutes an illustrated survey of Leger's work. Because Leger is one of the most articulate artists of our

time, numerous quotations by him taken from letters, speeches, conversations, and articles are used to help explain his art. The last half of the book is composed of new material devoted to a re-evaluation and critical estimate of Leger. A study of this book with its over seventy reproductions will not only help one come to a better understanding of Leger, but it will also help bring about a better understanding of art in general. In doing this, Mrs. Kuh goes beyond most monographs on artists and reveals herself once again as a sensitive and sympathetic interpreter of art.

Byzantine Sacred Art, by Constantine Cavarnos, published by Vantage Press Inc., New York, 1957, 111 pages, price \$3.00. This book presents selected writings of the contemporary Greek icon painter Fotis Kontoglou on the Sacred Arts according to the Tradition of Eastern Orthodox Christianity. The spiritual basis and purpose of Byzantine art is stressed throughout. Although there are brief chapters on Byzantine architecture, hymnody and related arts, emphasis is placed upon wall painting, panel icons, and mosaics. The book will be of particular value to those interested in religious art and in understanding the premises of Byzantine sacred art.

In Black and White: Evolution of an Artist, by Ernie Palomino, published by the Academy Library Guild, Fresno, California, 1956, price \$5.95. This is a book of pictures—pictures which show the development of Ernie Palomino from the seventh grade and the age of fifteen years to the age of twenty-three years. The book will interest all who are concerned with art and it will be of particular interest to teachers. The pictures are moving and at times very disturbing but they show with force and clarity the world of one talented adolescent. The book is dedicated to a teacher, and no teacher of art can look through its pages without becoming conscious of his responsibilities.

Stone Sculpture by Direct Carving, by Mark Batten, published by Studio-Crowell, New York, 1957, 96 pages, price \$6.50. This book is Number 71 in the publisher's "how-to-do-it" series. After an introductory chapter to orient the reader to the nature of sculpture in stone, the author discusses tools and their uses, a method of working and the various types of stones. The book is well illustrated and a section of plates organized on the basis of sculpture in various types of stones is an excellent supplement to the text.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 184 Printers Building, Worcester 8, Massachusetts.



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SAY YOU SAW IT IN SCHOOL ARTS

City Zone State

ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

In attempting to foster a creative art program, I find some school administrators and teachers who feel that art teachers should encourage tracing and copy work. What suggestions do you have to help art teachers with this problem? Arizona

Your problem is one that must be faced and solved if art educational opportunities are to be maintained and extended. Discuss art with other teachers and the administrator. Seek to learn what their concept of art is. What do they believe the aim of art teaching is? How do they think art enters into their personal plan of living? Do they see any relationships between art and their school responsibilities?

You and your art students can plan to further adult understanding of art. Why not plan to design and install attractive bulletin board displays for other subject areas? Understandings are usually developed on a mutual basis. Are you showing interest and offering help in social studies? Music? Mathematics? Could you? Do you publicize the accomplishments of the art students? Do student and faculty come to the art room to see what interesting new things the art students have done? Do you exhibit art in several places throughout the school? Have you worked with other departments such as homemaking, industrial arts, and theatre to demonstrate to student groups and adult groups some of your aims and purposes?

For example, one teacher of homemaking took pictures during the school year of her classroom learning situations. She was asked to show these colored slides to the faculty. The other teachers were interested and amazed at the number and kinds of activities. The slides were borrowed by the guidance counselor to show to student groups. You and the student could do an exciting job like this. Let's believe that others honestly do want to know. That they are bringing to this their own art experience or the lack of it. That even some art teachers may have need to study phases of art education and to learn more about the scope of a desirable art program. That these are not ideas that can be quickly grasped or hastily realized. That people can be helped to help themselves.

Some art teachers have found that one of the most effective ways of guiding other adults to see that art can be deeply meaningful to students, that through art the serious student does learn, that desirable attitudes and skills are developed, and that progress can be evaluated, is to have adults become explorers in art, conscious users of art. One superintendent learned as he said, "Be it ever so humble, there's no picture like my own."

Until other teachers in the school can see how significant art is to students and learn that the art product is important

questions you ask

only in terms of what the student has gained through the doing we cannot change this old fashion but sincerely-held belief. We must work to interpret the true meaning of art as we understand it. As you work at your problem other ways and means will develop. Why not share your successes with others through these pages?

In my spare time I am keen in drawing textile designs for the purpose of silk screen printing and whenever I am confronted with a problem as to the technique of painting, etc., I refer to your magazine which has always proved of great help. Unable to find some books treating on "How to produce on paper these new modern designs resembling batique," I should be grateful if you would insert an article on that most complicated subject sometime at your convenience. This, I am sure, will help me very much in my work. It would also be appreciated if you would kindly furnish me with some names and addresses of American Universities in New York as I am planning to leave for the States early next year to study Arts and Crafts. Egypt

There are two books, planned for elementary classroom teachers, where directions are given for several printing processes. Each book costs about three dollars. Wankelman, Richards and Wigg—"Arts and Crafts for Elementary Teachers" published by Wm. C. Brown Company, Dubuque, Iowa. The 133 pages are well illustrated with photographs of children's art expressions. Bryce and Green, "Teacher's Craft Manual," Fearon Publishers, 2450 Fillmore Street, San Francisco 15, California. Both describe Paper Batique. Each a different method. The basic process is the same: put design on paper with water resisting media such as wax crayon or rubber cement; use a water base paint over this. With rubber cement several paint colors may be used as a portion of cement is peeled off and a color added. For decorative craft processes, silk screen printing and block printing, you might like the more detailed treatment given in "Handbook of Crafts" by members of the League of New Hampshire Arts and Crafts; published by Fawcett, Greenwich, Connecticut. This book, which costs less than a dollar, deals also with ceramics, lapidary, metalwork, weaving, woodworking of various kinds, etc.

Among the many colleges in and around New York City you might want to study catalogues from Pratt Institute, 215 Ryerson Street, Brooklyn 5, New York; City College, New York 31, New York; New York University, Washington Square, New York 3, New York; Teachers College, Columbia University, New York 27, New York. If you seek work in a special area you would be wise to make this known when you write the college for information.

Principles for Principals

EDITORIAL

This month we'd like to have a three-minute visit with the principal—your principal. You know the one we mean. He is the fellow who presides at those teachers' meetings we have every three or four months, and who edits that bulletin we find in our mail boxes every once-in-awhile. We haven't gotten to know him very well. You see, the art room is on the third floor, back, and his office is on the first floor, front. He is always so busy. We do hope he'll have time to see us. He frequently gives us some advice on teaching. Do you think he will mind, terribly, if we turn-about-face and talk with him about his job? Ah! There he is. Good morning! Can you spare us three minutes?

Mr. Principal, you have a tough job, and a very important one. We art teachers wouldn't have it for all the prestige it offers, even with those "expense-paid" convention trips thrown in. You have to keep the school plant operating in spite of hail and high water. You have to be sure it is well-staffed, that we get there on time in the morning, that we maintain proper records of attendance, that we don't drive nails or place sticky tape on the freshly-painted walls. You have to defend us when irate parents object to our grades or our methods of discipline. You have to explain away the many things we do that we shouldn't do, as well as the things we don't do that we should do. You have to justify higher taxes, better salaries, and bigger buildings. You have to settle squabbles between teachers, decide whether the music department or the dramatics department has priority on the use of the auditorium, be sure there are plenty of towels in the washrooms, and that art students don't wash their paint pans in the sink. You can have your job. We don't want it. All we want to do is to talk with you about it.

You are so busy with the *mechanics* of keeping the school going! You have so much on your mind, all of the time, that we don't feel free to burden you with our teaching problems. We wish that school board would get you a business manager, and a public relations assistant, so you would have more time to come up to the third floor, see what we are doing, learn what our problems are. You see, we have come to believe that *the most important thing you can do is to help us teach effectively*. This is based on the premise that the most important thing that takes place in the school is what takes place in the classroom. We are not referring to you, of course, but there are actually a few principals who never see the inside of our classrooms except (1) when they are conducting a distinguished visitor around, (2) when there has been a complaint about the noise in the room, or (3) when they make their annual request for posters for a local

community project. Well, some of them do come around when they have to make a report on our teaching procedures so that we can get a merit increase in salary, but they almost invariably pick the one day when everything goes wrong.

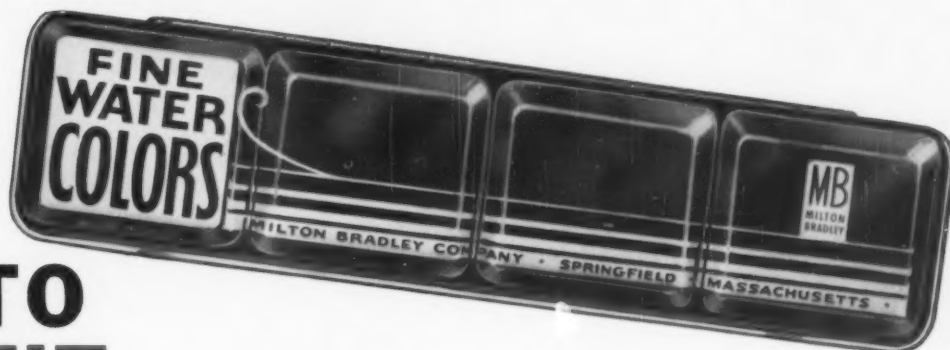
We'd like you to see what goes on in our rooms, *often enough* so that you would know what we are trying to do. We would like to talk with you about some of the things we learned in the four years or more that we spent in preparing to be art teachers. We would like to discuss books and magazine articles we have read, ideas we have picked up from other art teachers. We want you to know that we are dedicated to our job, not as mere specialists, but as educators who have the total growth and welfare of each child in mind. We would like to acquaint you with the exciting things that are happening in art education today; how art has become more broad and more lively since you went to school. And we would like to ask your support in making our art program meet the needs, interests, and abilities of individuals in relation to the goals of society today.

One of our greatest problems is how to get sufficient materials and equipment in order to offer a balanced art program. We can get by, in a fashion, by "scrounging" around in alleys and basements for scrap materials, but we could do a much better job if we had a more adequate budget. Art is more than paper, paint, crayons, and paste. Recently a principal called in his art teacher when he was going over her requisition for materials, and asked her what the children were going to do with cloth, wood, metal, leather, clay, and other items on the list. After she explained, he said, "Well, if you do all *those things*, when will you have time for *art*?"

We'd like to help other teachers, especially the elementary teachers, do a better job in their art activities. Many of them have had very little art training and they need to get their own hands into the material. We could conduct art workshops for them if you would say the word. A recent survey of such workshops held in the east shows that most school administrators do not consider them important enough to be held during school hours, or to insist that their teachers participate. Many of us can't get excused to attend art conventions, let alone have our expenses paid. Well, our three minutes are up, and you have that appointment. Please forgive the intrusion, and invite us back again sometime.

D. Kenneth Winebrenner

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